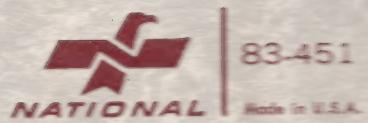


The Manual
of the
Amalgamated
Printers
Association







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Amalgamated Printers Association Officers & Directors, 1968-70

President: Robert W. Oldham

924 Chestnut Lane
Oxford, Ohio 45056

Vice-President: Marjorie B. Clelland

2712 Hudson-Aurora Road
Hudson, Ohio 44236

Secretary-Treasurer: Ronald A. Ruble

7614 Sutherland Avenue
St. Louis, Missouri 63119

Mailer: Robert E. Chapdu

507 Westlawn Avenue
Champaign, Illinois 61820

Director: Ward K. Schori

2716 Noyes Avenue
Evanston, Illinois 60201

Director: Ray Cuddington

126 West 43rd Avenue
Gary, Indiana 46408

Director: Frank E. Spear

414 River Hills Drive
Temple Terrace, Florida 33617

Archivist: E. Parker Worley

310 Jess Avenue
Haddonfield, New Jersey 08033

Amalgamated Printers Association Officers & Directors 1968-70

President: Robert W. Oldham

614 Chestnut Lane

Quincy, Ohio 45056

Vice President: Marjorie B. Clelland

2312 Hudson Avenue Road

Hudson, Ohio 44138

Secretary: Ronald A. Ruple

1614 Sutherland Avenue

St. Louis, Missouri 63119

Member: Robert E. Chapin

507 W. 14th Avenue

Chicago, Illinois 60610

Member: Ward K. Scher

1716 Maple Avenue

Boston, Illinois 60301

Director: Ray C. Livingston

126 West 13th Avenue

Copeland, Ohio 44028

Director: Frank E. Spear

414 River Hill Drive

Tempe, Arizona 85281

Assistant: E. Parker Worley

210 1st Avenue

Haddonfield, New Jersey 08033

Five-Year Officer List

Although APA is only six years old, records of those six years are scant and memories have faded. To the best of my knowledge, these lists are correct and complete. I would appreciate being told of any mistakes. —RLH

FOR THE YEAR 1958—1959

President..... Michael J. O'Connor
 Vice-President..... Robert Ghanz
 Secretary-Treasurer..... Roger Ralph
 Mailer..... Michael J. O'Connor
 Editor & Publisher..... Michael J. O'Connor
 Recruiting Chairman..... Frederick B. MacMahon
 Activity Manager..... L. Richard Yoder
 Board of Directors..... Dwight Agner, Chairman
 Kenneth Gordon, Gary Wilson, John Bowles, Lester Slama (Slama resigned, replaced by Philip L. Metzger).

FOR THE YEAR 1959—1960

President..... Michael J. O'Connor
 Vice-President..... Frea S. Clark
 Secretary-Treasurer..... Roger Ralph
 Editor & Publisher..... John R. Brann
 Activity Manager..... L. Richard Yoder
 Mailer..... Irwin O. Brandt
 Advice Bureau Chairman..... R. A. Morgan
 Activity Chairman..... Gary Hantke
 Board of Directors..... Frederick B. MacMahon, Chairman
 Dwight Agner, Frank M. Cushing, Willard Northrop, Philip L. Metzger.

FOR THE YEAR 1960—1961

President..... Frederick B. MacMahon
 Vice-President..... Gary Hantke
 Secretary-Treasurer..... Dwight Agner
 Editor & Publisher..... John R. Brann (resigned)
 Mailer..... Irwin O. Brandt, replaced by
 Gary Hantke (three months) and John L. Boulette
 Activity Manager..... Donn E. Nicholson
 Board of Directors..... Philip L. Metzger, Chairman
 Michael J. O'Connor, Frank M. Cushing.

FOR THE YEAR 1961—1962

President..... Frederick B. MacMahon
Vice-President..... John L. Boulette
Secretary-Treasurer..... Claude G. Purdy
Mailer..... Bruce F. Towne
Editor & Publisher..... Norman W. Forgue (one issue)
Board of Directors..... Philip L. Metzger, Chairman
Frank M. Cushing, Dwight Agner (Agner resigned,
replaced by Gary Hantke).

FOR THE YEAR 1962—1964

President..... Luke D. Cory
Vice-President..... Michael J. O'Connor
Secretary-Treasurer..... John L. Boulette
Mailer..... Bruce F. Towne
Editor & Publisher..... Richard L. Hopkins (1962-63)
Irwin O. Brandt (three issues)
Board of Directors..... Frederick B. MacMahon, Chairman
Philip L. Metzger, Gary Hantke (MacMahon died
in office, replaced by Frank M. Cushing. Hantke
resigned and was replaced by Richard L. Hopkins
who became chairman).

FOR THE TERM 1964-1966

President: Richard L. Hopkins
Vice-President: Michael O'Connor
Secretary-Treasurer: John Boulette
Mailer: Bruce Towne
Directors: Philip Metzger, Norman
Forgue, Ward Schori

FOR THE TERM 1966-1968

President: John Boulette
Vice-President: Luke Cory
Secretary-Treasurer: George Benton 3rd
Mailer: Robert Oldham
Directors: Norman Forgue, Ward
Schori, Ray Cuddington
(Boulette removed Benton, appointed himself
Secretary-Treasurer and Cory President: Cory
appointed Lester Feller Vice-President.
Oldham resigned, replaced by Bruce Towne.)

Amalgamated Printers Association Member List, 12-15-69

276	Abramson, Albert	Sans Souci Press	2146 E. 36th St., Brooklyn, NY	11234
337	Anderson, Frank J.	Kitemaug Press	229 Mohawk Dr., Spartanburg, SC	29301
350	Abrams, Ray H.		408 S. Lansdowne, Lansdowne, PA	19050
185	Battell, Frederic C.	Battell Chappel	2269 Carter Ave., St. Paul, MN	55108
192	Bayuzick, Stephen	Bay's Printing	3903 W. Run Road, Munhall, PA	15120
290	Benton, George A. III	Benton Printing Press	32 Selkirk St., Oakland, CA	94619
349	Bowman, Walter M.		Rt. 3, Box 420, Keyser, WV	26726
244	Boyer, Leslie W.		12 Hemlock Rd., Hartsdale, NY	10530
348	Boys, William E.		39 Thirteenth Ave., Columbus, OH	43201
29	Brandt, Irwin O.		Box 86, Richmond, KY	40475
284	Bullwinkle, Benjamin B.	Twombly Press	4437 SW Twombly Ave., Portland, OR	97201
250	Burdick, Orel Z.	Square Circle Press	1223 W. Hile Road, Muskegon, MI	49441
288	Burnett, Kenneth L.	Vintage Press	Rt. 1, Box 160, Molalla, OR	97038
315	Chapau, Robert E.	Moneytree Press	507 Westlawn Ave., Champaign, IL	61820
272	Church, John I.	Friendly Press	5717 Wilson Lane, Bethesda, MD	20034
319	Clelland, Marjorie B.	Partridge Press	2712 Hudson-Aurora Rd., Hudson, OH	44236
77	Colvin, Charles H.	Colvin Press	RD 2, Box 318, Lebanon, NJ	08833
124	Gory, Luke D.	Little Beaver Press	1087 Wakefield Ave., St. Paul, MN	55106
149	Cuddington, Ray B.	Steel City Press	126 W. 43rd Ave., Gary, IN	46408
341	Davis, Judi	Spouting Whale Press	Pendella Farm, Newtown, PA	18940
340	Davis, Sam	Spouting Whale Press	Pendella Farm, Newtown, PA	18940
269	Dolezky, James H.	Three Generations Press	1611 Leslie St., Westland, MI	48185
273	Duerr, Emerson M.		1834 Alexandria, Los Angeles, CA	90027

Amalgamated Printers Association Member List, 12-15-69

271	Peller, Lester	Twin Quills Press	Box 244, Niles, IL 60648
148	Porgue, Norman W.	Black Cat Press	510 N. Dearborn St., Chicago, IL 60610
328	Gausepohl, Ralph M.	Tu-Eleven Press	211 Caldwell Dr., Elsmere, KY 41018
267	Grisenti, James B.	Woodside Press	2627 S. Lowell Blvd., Denver, CO 80219
325	Grose, John C.	Grey Monster Press	11126 Lakeshore Dr., Osceola, IN 46561
335	Harchar, Harry A.		237 Longwood Ave., Chatham, NJ 07928
258	Hcyman, W.K.	Community Press	Rt. 1, Box 334A, Zion, IL 60099
324	Henry, John G.	Cedar Creek Press	1651 Easton Ave., Waterloo, IA 50702
246	Hoffman, Lewis D.	Elizabeth Chapel	244 Corona Ave., Dayton, OH 45419
219	Hunt, Richard C.		7608 College Dr., Des Moines, IA 50322
293	Johnson, William M.	Twelve Oaks Press	111 Devere Dr., Silver Spring, MD 20903
331	Jones, J. Edward	la Petite Presse	164 Hillisdale Ave. E., Toronto, Ont., Canada
347	Jones, Dan	Pygmy Press	164 Hillisdale Ave. E., Toronto, Ont., Canada
281	Kapica, Joseph L.		60 Hawthorne St., New Britain, CT 06053
113	Keffer, Willametta	Shady Acre Press	Rt. 5, Box 606, Roanoke, VA 24014
184	Kowal, Case	Printers Roost Press	2743 W. 55th St., Chicago, IL 60632
87	Lam, Robert L.	Whittier Print Shop	Rt. 2, Box 228, Springville, IA 52336
336	Liddle, Frederick J.	Rhatt Phinke Press	22 Maple Ave., Floral Park, NY 11001
45	Iyon, Elmer K.	Globe Printing Service	Box 218, Lincoln, ME 04457
275	Martin, Wallace E.		2003 N St., Eureka, CA 95501
345	Moore, A. Doyle	Finial Press	705 W. Nevada St., Urbana, IL 61801
342	Murphy, Robert L.	MBL Press	1617 Washtenaw Ave., Ann Arbor, MI 48104
227	Needham, Richard M.	Mahdeen Press	708 N. Mt. Pleasant Ave., Lancaster, OH 43130

Amalgamated Printers Association Member List, 12-15-69

297	Newman, J. Ed.	JEN Press	401 Eldon Ave., NW, Roanoke, VA	24019
211	Obert, Charles H.		47 Morris Ave., Trumbull, CT	06611
248	Oland, Carl G.	Mark Twain Press	3 Knollwood Rd., W. Hartford, CT	06110
287	Oldham, Robert W.	Ad Lib Press	924 Chestnut Lane, Oxford, OH	45056
247	Peat, David W.	Peat's Press	1225 Carroll White Dr., Indianapolis, IN	46219
344	Pildic, The Great	Ding-a-ling Press	1776 Liberty Bell Road, Philadelphia, PA	19198
80	Player, Charles A.		6545 Holmes St., Kansas City, MO	64131
339	Prather, Maurice	Waltzing Indian Press	508 W. 101st Terrace, Kansas City, MO	64114
298	Presgraves, James C.	Coach Lamp Press	10804 Rock Run Dr., Potomac, MD	20854
119	Purdy, Claude G.		15 Marjorie Rd., Albany, NY	12205
334	Rogers, Frank A.	Mt. Airy Press	57 Mt. Airy Rd., Bernardsville, NJ	07924
322	Ruble, Ronald A.	Ronart Press Ltd.	7614 Sutherland Ave., St. Louis, MO	63119
100	Schori, Ward K.	Schori Press	2716 Noyes St., Evanston, IL	60201
147	Schumacher, Bernard A.	Pastime Printery	9725 Lake Ave., Cleveland, OH	41102
346	Segal, Harold	The Private Press of Harold Segal	2104 David Dr., Bristol, PA	19007
289	Sherdeman, Ted	Solstice Press	1118 El Retiro Way, Beverly Hills, CA	90210
327	Smolin, Harold	Circle Press	6126 N. Springfield Ave., Chicago, IL	60645
243	Spear, Frank E.	Postern Press	414 River Hills Dr., Temple Terrace, FL	33617
47	Stang, Ray E.		810 W. Howry Ave., Deland, FL	32720
283	Sullivan, John E.	Little Pica Press	7915 Oak Ave., River Forest, IL	60305
177	Taft, Elbert	Trigger Finger Press	1114 Maple Ave., Mena, AR	71953
301	Tawney, Silas E.	Sil-Mar Press	W. 1708 Mansfield Ave., Spokane, WA	99205
98	Tevis, Edward	Muzzleloader Press	104 Central Court, Richmond, KY	40475

Amalgamated Printers Association Member List, 12-15-69

191	Towme, Bruce F.	Towme Talk Press	Jamaica, IA	50128
352	Ulrich, Richard L.	Simplistic Press	Box 206, Cambridge City, IN	47327
351	Wallace, William W.	Clean & Press	304 Elmhurst Dr., St. Charles, MO	63301
307	Wesson, Sheldon C.	Hemstitch Press	340 Washington St., Glen Ridge, NJ	07028
332	Williams, Bet		24667 Heather Court, Hayward, CA	94545
198	Worley, E. Parker	Maledictions Press	310 Jess Ave., Haddonfield, NJ	08033
279	Worley, Lillian H.	Maledictions Press	310 Jess Ave., Haddonfield, NJ	08033
115	Wulling, Emerson G.	Sumac Press	613 N. 22nd Street, LaCrosse, WI	54601
216	Yeager, Marion Jack	Fir Breeze Printery	2119 N. 161st Place, Seattle, WA	98133

All-Time Membership List

OF THE AMALGAMATED PRINTERS' ASSOCIATION

- | | |
|--------------------------|-------------------------|
| 1 O'Connor, Michael J. | 46 Pride, Earl B. |
| 2 Agner, Dwight | 47 Stang, Ray E. |
| 3 Ghanz, Robert | 48 Silvia, John A. |
| 4 Bowles, John | 49 Denomme, Ray |
| 5 Yoder, L. Richard | 50 Irwin, Spencer D. |
| 6 Slama, Lester | 51 Credit, Charles |
| 7 Gordon, Ken | 52 *Stang, L. C. |
| 8 Ralphe, Roger | 53 Metzger, Philip L. |
| 9 Wilson, Gary | 54 Vik, Della B. |
| 10 Cadwell, Roy M. | 55 Reyer, Dustin |
| 11 *MacMahon, Frederick | 56 McDonald, Bruce |
| 12 Clark, Fred S. | 57 Laws, Arthur J. |
| 13 Blazer, Bill | 58 Battershell, Clem |
| 14 Weaver, Tom | 59 Remignani, Gene |
| 15 Hoffman, Robert | 60 Shidelep, Merritt L. |
| 16 McCoy, Edna | 61 Nelson, William |
| 17 *Northrop, Willard | 62 Pursell, John D. |
| 18 Popols, Charles | 63 Simpson, Violet M. |
| 19 Weiner, Paul S. | 64 Bill, Arthur C. |
| 20 Dunker, Andrew | 65 Knickels, R. B. |
| 21 O'Hara, Jack | 66 Webb, Eric |
| 22 Jaskoviski, Robert J. | 67 Barwick, Lew |
| 23 Malack, Albert | 68 Myers, Wilfried |
| 24 Brann, John R. | 69 Davis, Hal |
| 25 Holt, Walter B. | 70 Azouz, Sol |
| 26 Fetzer, C. A. | 71 Parry, Jay C. |
| 27 Lavoie, Antonio L. | 72 Chambers, Lorna B. |
| 28 Tatnall, Samuel W. | 73 *Kerlin, Irvin |
| 29 Brandt, Irwin O. | 74 Schniewind, Henry |
| 30 Bartlett, Charles L. | 75 Broad, Charles |
| 31 Watson, Hal D. | 76 Pittaro, Ernest M. |
| 32 Cushing, Frank M. | 77 Colvin, Charles |
| 33 Long, Covie L. | 78 Hantke, Gary |
| 34 Stevens, Hubert W. | 79 Perrigo, Robert W. |
| 35 Albrecht, Alfred E. | 80 Player, Charles |
| 36 Benn, Paul C. | 81 Meeks, Arthur |
| 37 Garvey, S. A. | 82 Brown, Richard |
| 38 Curran, Joseph W. | 83 Van, Walter H. |
| 39 Horner, Allen R. | 84 Sue, Harris L. |
| 40 Knerr, Victor | 85 Barnard, William I. |
| 41 Starks, Fieldon | 86 Ihle, Vincent |
| 42 Hollacher, J. Leo | 87 Lam, Robert |
| 43 Swartz, M. M. | 88 Milosavich, Simon |
| 44 Sim, Joseph W. | |
| 45 Lyon, Elmer K. | |

* Denotes deceased member.

ALL-TIME MEMBERSHIP LIST, CONT.

89	Payer, Ted	136	Turton, Michael G.
90	Rice, Rolland	137	Hamilton, John B.
91	Flener, Ira	138	Babcock, Alfred
92	Stryker, Wilbur	139	Lasky, Saul
93	Ayres, William R.	140	Spagnola, Manuel
94	Shaw, John L.	141	Albert, Ray
95	Matson, John R.	142	Fick, Alvin
96	Morgan, R. A.	143	Kruse, Mary Margaret
97	Robbins, William	144	Thiel, John
98	Tevis, W. Edward	145	Brooks, Edwin L.
99	Ritchie, Ward	146	Robin, Joseph J.
100	Schori, Ward	147	Schumacher, Bernard
101	Martin, Frank	148	Forgue, Norman W.
102	Sargent, L. Carl	149	Cuddington, Ray
103	*Hiscox, Ray	150	Kriebel, Rev.
104	LaVigueur, Ernest G.	151	Williams, David B.
105	Hurdis, John	152	Jacobs, Arthur
106	Paddock, L. B.	153	Isted, Donald
107	Jorgensen, Robert	154	Gage, Frederick H.
108	Rittenhouse, Jack	155	Musser, Dwight L.
109	Weiser, Kenneth	156	Joerns, B. Val
110	Badenhop, Alvin	157	Roseman, John
111	Robertson, Ian L.	158	*Arnold, John E.
112	Smart, Eddie	159	Adcock, Perry
113	Keffer, Willametta	160	Meagher, James
114	Lockhart, Louis	161	Klensch, Charles
115	Wulling, Emerson G.	162	Magee, Benard
116	Anderson, William G.	163	Whitehurst, J. C.
117	Power, L. N.	164	Boulette, John L.
118	Johnston, J. E.	165	Wells, James D.
119	Purdy, Claude	166	*Hodson, Robert J.
120	Smith, Louis M.	167	Levin, Martin
121	Rich, W. Nelson	168	*Boyd, Harry L.
122	Joyner, Samuel	169	Cortell, James C.
123	Nicholson, Donn	170	Lebowitz, Morris
124	Cory, Luke D.	171	Readdy, Allan
125	Graham, Grady	172	Daily, Earl E.
126	McCullough, R. C.	173	Tyler, James E.
127	Faust, Harold	174	Dickson, Ronald
128	Conkwright, P. J.	175	Rusnak, Joseph
129	Nixon, John	176	Brown, Elvin
130	Claydon, Peter	177	Taft, Elbert C.
131	Barrett, Keith	178	Rogers, William H.
132	Lieberman, J. Ben	179	Sims, Harry R.
133	*Forkey, Del	180	*Watts, Steve L.
134	Stanley, Clyde		
135	Stahl, Richard		

* Denotes deceased member.

ALL-TIME MEMBERSHIP LIST, CONT.

- | | | | |
|-----|----------------------|-----|------------------------|
| 181 | Weber, Jon L. | 228 | Hugendubler, Richard |
| 182 | Cogswell, William | 229 | Van Kralingen, |
| 183 | Cogswell, William A. | | Anthony H., Jr. |
| 184 | Kowal, Case | 230 | Kay, George H. |
| 185 | Battell, Frederic C. | 231 | Sayle, Edward F. |
| 186 | Verilla, John, Jr. | 232 | Kulsick, John L. |
| 187 | Larson, Richard L. | 233 | Coburn, Frank A., Jr. |
| 188 | Campbell, Douglas P. | 234 | Fitch, Donald S. |
| 189 | Holman, Robert | 235 | Haslam, David R. |
| 190 | Alexander, John L. | 236 | Mitchell, James B. |
| 191 | Towne, Bruce F. | 237 | Griffin, Andy |
| 192 | Bayuzick, Stephen | 238 | Chadinha, Arthur R. |
| 193 | Biggs, Everett | 239 | Mays, J. Robert |
| 194 | Fielding, Edgar X. | 240 | Delaney, Frank J. |
| 195 | Stehn, Joseph H. | 241 | Buckland, David S. |
| 196 | Cunningham, V.-B. | 242 | Moots, Don S. |
| 197 | Decker, Orrin D. | 243 | Spear, Frank E. |
| 198 | Worley, Parker | 244 | Boyer, Leslie W. |
| 199 | Worley, Paul M. | 245 | Elliston, Michael F. |
| 200 | McClure, Arthur F. | 246 | Hoffman, Lewis |
| 201 | Garrett, William K. | 247 | Peat, David W. |
| 202 | Rich, Robert P. | 248 | Oland, Carl G. |
| 203 | Kerr, Harrison C. | 249 | Grainger, John H. |
| 204 | Logan, Fay | 250 | Burdick, Orel Z. |
| 205 | Jones, John F. | 251 | Piser, Harold P. |
| 206 | Cannell, Richard J. | 252 | Kocian, George J., Jr. |
| 207 | Chatrow, Walter N. | 253 | Payer, Ted |
| 208 | Hook, David V. | 254 | Waring, Robert G. |
| 209 | Wright, Bill | 255 | Weygand, Philip |
| 210 | McDonnell, H. J. | 256 | Swenson, Jack G. |
| 211 | Obert, Charles H. | 257 | Fuller, Robert L. |
| 212 | Loucks, Ralph B. | 258 | Hayman, W. K. |
| 213 | Shenker, Martin | 259 | Granger, Gary |
| 214 | Ranney, Richard | 260 | DeCamp, Floyd H. |
| 215 | Kelley, George J. | 261 | Minas, J. Sayre |
| 216 | Yeager, Marion Jack | 262 | Lebroke, Dallas A. |
| 217 | Mays, August H. | 263 | Cosby, Wilbur F. |
| 218 | Frier, Donald E. | 264 | Vance, Marshall D. |
| 219 | Hunt, Richard C. | 265 | Margo, Egdon H. |
| 220 | Hanna, John H. | 266 | Veith, Fred W. |
| 221 | Pease, William A. | | |
| 222 | Mongiello, Lawrence | | |
| 223 | Pearce, William R. | | |
| 224 | Boyd, John P. | | |
| 225 | Dow, John H. | | |
| 226 | Hopkins, Richard L. | | |
| 227 | Needham, Richard M. | | |

ALL-TIME MEMBERSHIP LIST, CONT.

267	Grisenti, James B.	317	Pappas, James G.
268	Vesper, Edward E.	318	Stafford, Adair J.
269	Doletzky, James H.	319	Clelland, Marjorie B.
270	Lake, Gary	320	Sonchik, Stephen
271	Feller, Lester	321	Serette, David W.
272	Church, John I.	322	Ruble, Ronald A.
273	Duerr, Emerson M.	323	Oldham, David L.
274	Weygand, James L.	324	Henry, John
275	Martin, Wallace E.	325	Grose, John C.
276	Abramson, Albert	326	Jakeman, Adelbert M. Jr.
277	Fagan, Malcolm M.	327	Smolin, Harold
278	Derring, Stephen H.	328	Gausepohl, Ralph M.
279	Worley, Lillian H.	329	Murtland, William O.
280	Spain, Roy F.	330	Hillis, Joseph E.
281	Kapica, Joseph L.	331	Jones, J. Edward
282	Carter, Ralph	332	Williams, Bet
283	Sullivan, John E.	333	Nelson, Leslie B.
284	Bullwinkle, Benjamin B.	334	Rogers, Frank A.
285	Speckter, Martin K.	335	Harchar, Harry A.
286	Linton, Clarence J.	336	Liddle, Frederick J.
287	Oldham, Robert W.	337	Anderson, Frank J.
288	Burnett, Kenneth L.	338	Amos, Edward
289	Sherdeman, Ted	339	Prather, Maurice
290	Benton, George A. 3rd	340	Davis, Sam
291	Sollomonson, Carl A.	341	Davis, Judi
292	Bowsher, James N.	342	Murphy, Robert L.
293	Johnson, William M.	343	Stone, Percy
294	Teeter, J. George	344	Pildic, The Great
295	Williams, Robert S. Jr.	345	Moore, A. Doyle
296	Hilton, Don	346	Segal, Harold
297	Newman, J. Ed.	347	Jones, Dan
298	Presgraves, James	348	Boys, William E.
299	Young, Robert M.	349	Bowman, Walter M.
300	Holman, L. Bruce	350	Abrams, Ray
301	Tawney, Silas E.	351	Wallace, William W.
302	Killey, Clarence L.	352	Ulrich, Richard L.
303	MacDonald, Stephen	353	AGardner, Gardner M
304	Klumpp, Emil J.	354	
305	Elliott, Robert	355	
306	DeAtley, Glenn O.	356	
307	Wesson, Sheldon C.	357	WESSON, Helen
308	Churchman, David C.	358	
309	Gnat, Raymond E.	359	
310	Vieting, Walter	360	BOGARDUS, Wm.
311	Modlin, Francis D.	361	
312	Greig, Rod	362	
313	Heartz, Robert F.	363	Green, William
314	Wheeler, Alan A.	364	
315	Chapdu, Robert E.	365	Fisher, Ilo
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Chapter 1

Amalgamated Printers' Association MEMBERSHIP LIST

MAY 1, 1971

Ray H. Abrams
408 Lansdowne Avenue
Lansdowne, Pa. 19050

Albert Abramson
2146 East 36th Street
Brooklyn, N.Y. 11234

Perry E. Adcock
Route 6, Box 239
San Antonio, Texas 78206

Edward Amos
1907 South Webster Street
Kokomo, Indiana 46901

Frank J. Anderson
229 Mohawk Drive
Spartanburg, S.C. 29301

David F. Ash
104 West Grace Street
Toledo, Iowa 52342

Roger M. Baker
416 East 66th Terrace
Kansas City, Mo. 64131

Stephen Bayuzick
R.D. 3, Pine St. & Aryling Rd.
Edinboro, Pa. 16412

George A. Benton
32 Selkirk Street
Oakland, Calif. 94619

William P. Bogardus
208 64th Street
Virginia Beach, Va. 23451

Pall W. Bohne
7718 Fern Avenue
Rosemead, Calif. 91770

Walter M. Bowman
Route 3, Box 420
Keyser, W. Va. 26726

Leslie W. Boyer
535 Kickerillo Drive
Houston, Texas 77024

William E. Boys
5255 Fenway Place
Columbus, Ohio 43214

Irwin O. Brandt
P. O. Box 86
Richmond, Ky. 40475

Benjamin B. Bullwinkle
4437 S.W. Twombly Avenue
Portland, Oregon 97201

Kenneth L. Burnett
Rt. 1, Box 160
Mollala, Oregon 97038

Robert E. Chapdu
507 Westlawn Avenue
Champaign, Ill. 61820

John I. Church

5717 Wilson Lane
Bethesda, Md. 20034

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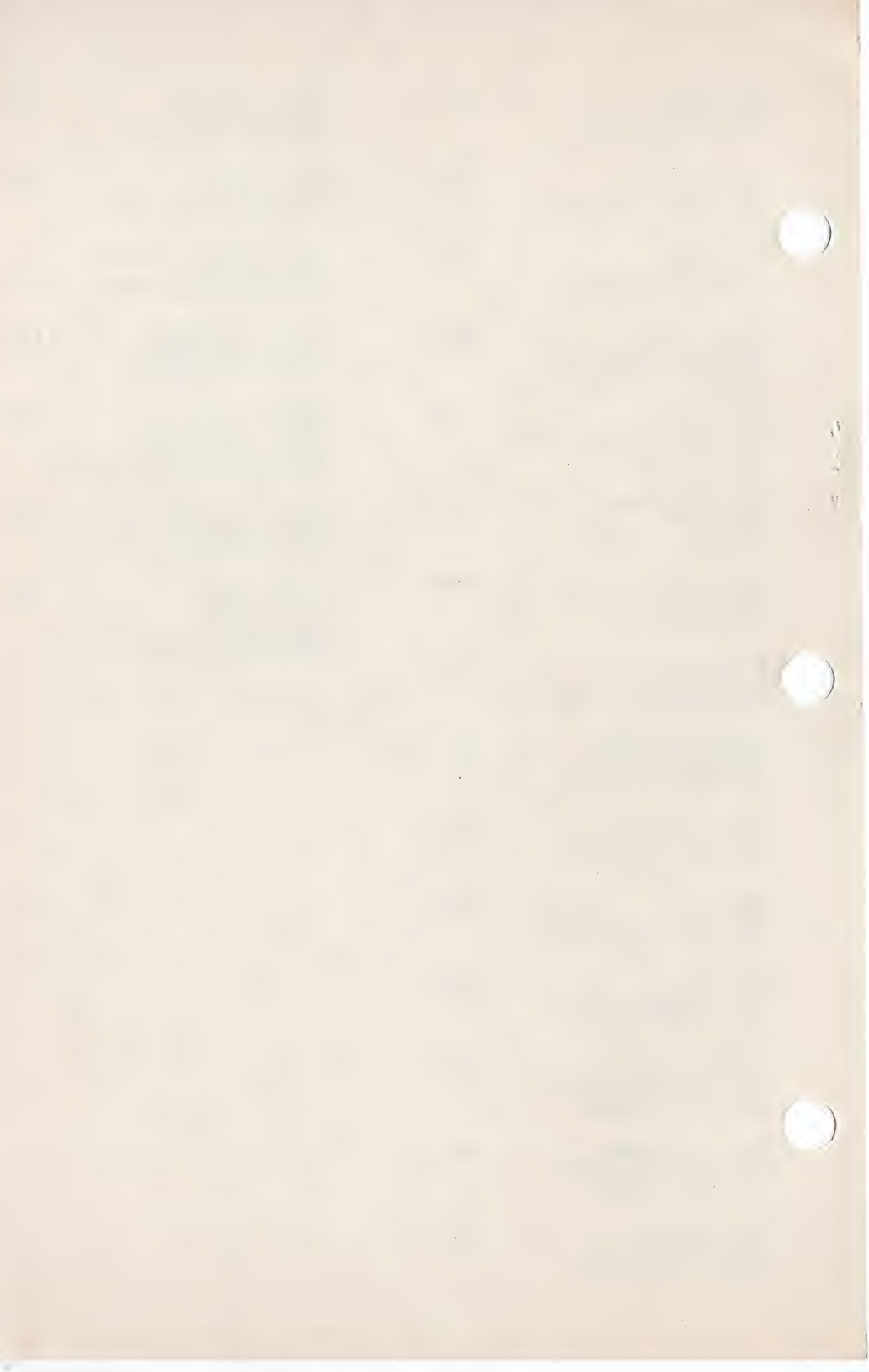
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Wilametta Keffer Shady Acre Rt. 5, Box 606 Roanoke, VA 24014	113	Bruce J. McDonald 127 Angus Trail N.W. Atlanta, GA 30328	56
Jon Kelley 2172 Thurmont Akron, OH 44313	393	Bill McKay 419 East Hill Street Mount Morris, IL 61054	392
Harrison C. Kerr P. O. Box 242 Barnstable, MA 02630	203	Philip Metzger 4900 Tomahawk Road Prairie Village, KAN 66208	53
Case Kowal 2743 West 55th Street Chicago, IL 60632	184	Richard H. Meyer Rt. 2, Box 199 South Range, WI 54374	366
Robert Lam Rt. 2, Box 228 Springville, IA 52336	87	Don S. Moots 700 Michael Avenue Lima, OH 45804	242
Clifford S. Leonard 1507 Granger Avenue Ann Arbor, MI 48104	367	Jack Murphy 1021 Park Avenue Elyria, OH 44035	382
Frederick J. Liddle 404 Erie Avenue Tampa, FLA 33606	336	Robert L. Murphy 1617 Washtenaw Avenue Ann Arbor, MI 48104	342
Ben Lieberman 7 Stoney Run, Bayberry New Rochelle, NY 10804	132	Tom Murphy 313 N. Elizabeth Street Lima, Ohio 45801	413
		Richard M. Needham 708 N. Mt. Pleasant Avenue Lancaster, OH 43130	227

J. Ed. Newman 401 Elden Avenue N.W. Roanoke, VA 24014	297	Jane Roberts Box 1593 Bristol, CT 06010	383
Donn E. Nicholson P. O. Box 627 New Castle, IN 47362	123	Frank A. Rogers 61 Mount Airy Road Bernardsville, NJ 07924	334
Charles H. Obert 47 Morris Avenue Trumbull, CT 06611	211	Ronald A. Ruble 7614 Sutherland Avenue St. Louis, MO 63119	322
Lee O'Connor 4409 West 145th Street Cleveland, OH 44135	372	Delbert Runyon Durango 262 Mexico 7, D.F.	403
Carl G. Oland 3 Knollwood Road West Hartford, CT 06110	248	Ward Schori 2716 Noyes Street Evanston, ILL 60201	100
Bob Oldham Smith Homestead Museum Village Road Monroe, NY 10950	287	Bernard Schumacher 9725 Lake Avenue Cleveland, OH 44102	147
David W. Peat 1225 Carroll White Drive Indianapolis, IN 46219	247	Jerome K. Schwartz 2645 N. E. 186th Terrace No. Miami Beach, FLA 33160	354
Charles E. Phillips 1903 Grandview Ave. West Portsmouth, OH 45662	408	Harold Segal 2104 David Drive Bristol, PA 19007	346
Charles A. Player 6545 Holmes Avenue Kansas City, MO 64131	80	Ted Sherdeman 1118 El Retiro Way Beverly Hills, CAL 90210	289
Maurice Prather 508 West 101st Terrace Kansas City, MO 64114	339	Harold Smolin 6126 N. Springfield Avenue Chicago, ILL 60645	327
Regis Racke 653 Sloop Road Pittsburgh, PA 15237	399	Frank E. Spear 414 River Hills Drive Temple Terrace, FLA 33617	243
Howard G. Radcliffe 1013 West High Street Petersburg, VA 23803	362	Todd A. Spear 414 River Hills Drive Temple Terrace, FLA 33617	358
Gene Remignanti 17 Mountain Glen Road Wanaque, NJ 07465	59	Martin Speckter 420 East 23rd Street Apartment 12H New York, NY 10010	285
John J. Richmond 156 Eastern Heights Road Elyria, OH 44035	369	Dale Stedman 1133 Rivermet Fort Wayne, Ind. 46805	414
Ward Ritchie 751 Linda Vista Avenue Pasadena, CAL 91103	99	Percy Stone 144 Hubbard Road Hartford, CT 06114	343

Guy Storer 405 University Drive Starkville, MS 39759	359	Lillian H. Worley 310 Jess Avenue Haddonfield, NJ 08033	279
John Sullivan 7915 Oak Avenue River Forest, ILL 60305	283	Parker Worley 310 Jess Avenue Haddonfield, NJ 08033	198
E. H. Taylor 25 Old Colony Drive Larchmont, NY 10538	381	Parker Worley, Archivist 310 Jess Avenue Haddonfield, NJ 08033	
Silas E. Tawney 104 Central Court Richmond, KY 40475	301	Emerson G. Wulling 613 North 22nd Street LaCrosse, WI 54601	115
Edward Tevis W. 1708 Mansfield Avenue Spokane, WA 99205	48	Richard B. Yale Frontier Publishing Co. 2626 San Diego Avenue Old Town San Diego, CA 92110	402
Mrs. Bruce Towne P O Box 44 Jamaica, IA 50128	191	Marion Jack Yeager 2119 North 161st Place Seattle, WA 98133	216
Murray Tuckerman 1897 Clearwater Harbor Dr. Largo, FLA 33540	409	G. Bull Young P. O. Box 186 Dabel Branch Kettering, OH 45420	405
Richard L. Ulrich P O Box 206 Cambridge City, IN 47327	352		
William W. Wallace 304 Elmhurst Drive St. Charles, MO 63301	351		
David E. Warner 116 Rosewood Drive Greenbelt, MD 20770	410		
Job Watts 1151 Greenvale Avenue Akron, OH 44313	400		
Helen Wesson 1754 Sandlewood Drive Sarasota, FLA 33581	357		
Sheldon C. Wesson 1754 Sandlewood Drive Sarasota, FLA 33581	307		
James L. Weygand 207 North Main Street Nappanee, IN 46550	274		
Bert Williams 24667 Heather Court Hayward, CAL 94545	332		



Amalgamated Printers' Association
All-Time Membership List
August, 1974

1. O'Connor, Michael J.
2. Agner, Dwight
3. Ghanz, Robert
4. Bowles, John
5. Yoder, L. Richard
6. Slama, Lester
7. Gordon, Ken
8. Ralphe, Roger
9. Wilson, Gary
10. Cadwell, Roy M.
11. MacMahon, Frederick*
12. Clark, Fred S.
13. Blazer, Bill
14. Weaver, Tom
15. Hoffman, Robert
16. McCoy, Edna
17. Northrop, Willard*
18. Popols, Charles
19. Weiner, Paul S.
20. Dunker, Andrew
21. O'Hara, Jack
22. Jaskoviski, Robert J.
23. Malack, Albert
24. Brann, John R.
25. Holt, Walter B.
26. Fetzer, C. A.
27. Lavoie, Antonio L.
28. Tatnall, Samuel W.
29. Brandt, Irwin O.
30. Bartlett, Charles L.
31. Watson, Hal D.
32. Cushing, Frank M.
33. Long, Covie L.
34. Stevens, Hubert W.
35. Albrecht, Alfred E.
36. Benn, Paul C.
37. Garvey, S. A.
38. Curran, Joseph W.
39. Horner, Allen R.
40. Knerr, Victor
41. Starks, Fieldon
42. Hollacher, J. Leo
43. Swartz, M. M.
44. Sim, Joseph W.
45. Lyon, Elmer K.
46. Pride, Earl B.
47. Stang, Ray E.
48. Silvia, John A.
49. Denomme, Ray
50. Irwin, Spencer D.*
51. Credit, Charles
52. Stang, L. C.*
53. Metzger, Phillip L.
54. Vik, Della B.
55. Reyer, Dustin
56. McDonald, Bruce
57. Laws, Arthur J.
58. Battershell, Clem
59. Remignani, Gene
60. Shidelep, Merritt L.
61. Nelson, William
62. Pursell, John D.
63. Simpson, Violet M.
64. Bill, Arthur C.
65. Knicksels, R. B.
66. Webb, Eric
67. Barwick, Lew
68. Myers, Wilfried
69. Davis, Hal
70. Azouz, Sol
71. Parry, Jay C.
72. Chambers, Lorna B.
73. Kerlin, Irvin*
74. Schniewind, Henry
75. Broad, Charles*
76. Pittaro, Ernest M.
77. Colvin, Charles
78. Hantke, Gary
79. Perrigo, Robert W.
80. Player, Charles
81. Meeks, Arthur
82. Brown, Richard
83. Van, Walter H.
84. Sue, Harris L.
85. Barnard, William I.
86. Ihle, Vincent

APA All-Time Membership List - 2

- | | |
|---------------------------|---------------------------|
| 87. Lam, Robert | 134. Stanley, Clyde |
| 88. Milosavich, Simon | 135. Stahl, Richard |
| 89. Payer, Ted | 136. Turton, Michael G. |
| 90. Rice, Rolland | 137. Hamilton, John B. |
| 91. Flener, Ira | 138. Babcock, Alfred |
| 92. Stryker, Wilbur | 139. Lasky, Saul |
| 93. Ayres, William R. | 140. Spagnola, Manuel |
| 94. Shaw, John L. | 141. Albert, Ray |
| 95. Matson, John R. | 142. Fick, Alvin |
| 96. Morgan, R. A. | 143. Kruse, Mary Margaret |
| 97. Robbins, William | 144. Thiel, John |
| 98. Tevis, W. Edward | 145. Brooks, Edwin L. |
| 99. Ritchie, Ward | 146. Robin, Joseph J. |
| 100. Schori, Ward | 147. Schumacher, Bernard |
| 101. Martin, Frank | 148. Forgue, Norman W. |
| 102. Sargent, L. Carl | 149. Cuddington, Ray |
| 103. Hiscox, Ray* | 150. Kriebel, Rev. |
| 104. LaVigueur, Ernest G. | 151. Williams, David B. |
| 105. Hurdis, John | 152. Jacobs, Arthur |
| 106. Paddock, L. B. | 153. Isted, Donald |
| 107. Jorgensen, Robert | 154. Gage, Frederick H. |
| 108. Rittenhouse, Jack | 155. Musser, Dwight L. |
| 109. Weiser, Kenneth | 156. Joerns, B. Val |
| 110. Badenhop, Alvin | 157. Roseman, John |
| 111. Robertson, Ian L. | 158. Arnold, John E.* |
| 112. Smart, Eddie | 159. Adcock, Perry |
| 113. Keffer, Willametta | 160. Meagher, James |
| 114. Lockhart, Louis | 161. Klensch, Charles |
| 115. Wulling, Emerson G. | 162. Magee, Benard |
| 116. Anderson, William G. | 163. Whitehurst, J. C. |
| 117. Power, L. N. | 164. Boulette, John L. |
| 118. Johnston, J. E. | 165. Wells, James D. |
| 119. Purdy, Claude | 166. Hodson, Robert J.* |
| 120. Smith, Louis M. | 167. Levin, Martin |
| 121. Rich, W. Nelson | 168. Boyd, Harry L.* |
| 122. Joyner, Samuel | 169. Cortell, James C. |
| 123. Nicholson, Donn | 170. Lebowitz, Morris |
| 124. Cory, Luke D. | 171. Readdy, Allan |
| 125. Graham, Grady | 172. Daily, Earl E. |
| 126. McCullough, R. C. | 173. Tyler, James E. |
| 127. Faust, Harold | 174. Dickson, Ronald |
| 128. Conkwright, P. J. | 175. Rusnak, Joseph |
| 129. Nixon, John | 176. Brown, Elvin |
| 130. Claydon, Peter | 177. Taft, Elbert C. |
| 131. Barrett, Keith | 178. Rogers, William H. |
| 132. Lieberman, J. Ben | 179. Sims, Harry R. |
| 133. Forkey, Del* | 180. Watts, Steve L.* |

A P A All-Time Membership List - 3

- | | |
|---------------------------|-------------------------------------|
| 181. Weber, Jon L. | 228. Hugendubler, Richard |
| 182. Cogswell, William | 229. Van Kralingen, Anthony H., Jr. |
| 183. Cogswell, William A. | 230. Kay, George H. |
| 184. Kowal, Case | 231. Sayle, Edward F. |
| 185. Battell, Frederic C. | 232. Kulsick, John L. |
| 186. Verilla, John, Jr. | 233. Coburn, Frank A., Jr. |
| 187. Larson, Richard L. | 234. Fitch, Donald S. |
| 188. Campbell, Douglas P. | 235. Haslam, David R. |
| 189. Holman, Robert* | 236. Mitchell, James B. |
| 190. Alexander, John L. | 237. Griffin, Andy |
| 191. Towne, Bruce F.* | 238. Chadinha, Arthur R. |
| 192. Bayuzick, Stephen | 239. Mays, J. Robert |
| 193. Biggs, Everett | 240. Delaney, Frank J. |
| 194. Fielding, Edgar | 241. Buckland, David S. |
| 195. Stehn, Joseph H. | 242. Moots, Don S. |
| 196. Cunningham, V.B. | 243. Spear, Frank E. |
| 197. Decker, Orrin D. | 244. Boyer, Leslie W. |
| 198. Worley, Parker | 245. Elliston, Michael F. |
| 199. Worley, Paul M. | 246. Hoffman, Lewis |
| 200. McClure, Arthur F. | 247. Peat, David W. |
| 201. Garrett, William K. | 248. Oland, Carl G. |
| 202. Rich, Robert P. | 249. Grainger, John H. |
| 203. Kerr, Harrison C. | 250. Burdick, Orel Z. |
| 204. Logan, Fay | 251. Piser, Harold P. |
| 205. Jones, John F. | 252. Kocian, George J., Jr. |
| 206. Cannell, Richard J. | 253. Payer, Ted |
| 207. Chatrow, Walter N. | 254. Waring, Robert G. |
| 208. Hook, David V. | 255. Weygand, Phillip |
| 209. Wright, Bill | 256. Swenson, Jack G. |
| 210. McDonnell, H. J. | 257. Fuller, Robert L. |
| 211. Obert, Charles H. | 258. Hayman, W. K. |
| 212. Loucks, Ralph B. | 259. Granger, Gary |
| 213. Shenker, Martin | 260. DeCamp, Floyd H. |
| 214. Ranney, Richard | 261. Minas, J. Sayre |
| 215. Kelley, George J. | 262. Lebroke, Dallas A. |
| 216. Yeager, Marion Jack | 263. Cosby, Wilbur F. |
| 217. Mays, August H. | 264. Vance, Marshall D. |
| 218. Frier, Donald E. | 265. Margo, Egdon H. |
| 219. Hunt, Richard C. | 266. Veith, Fred W. |
| 220. Hanna, John H. | 267. Grisenti, James B. |
| 221. Pease, William A. | 268. Vesper, Edward E. |
| 222. Mongiello, Lawrence | 269. Doletzky, James H. |
| 223. Pearce, William R. | 270. Lake, Gary |
| 224. Boyd, John P. | 271. Feller, Lester |
| 225. Dow, John H. | 272. Church, John I. |
| 226. Hopkins, Richard L. | 273. Duerr, Emerson M.* |
| 227. Needham, Richard M. | 274. Weygand, James L. |

A P A All-Time Membership List - 4

- | | |
|-------------------------------|--------------------------------|
| 275. Martin, Wallace E. | 322. Ruble, Ronald A. |
| 276. Abramson, Albert | 323. Oldham, David L. |
| 277. Fagan, Malcolm M. | 324. Henry, John |
| 278. Derring, Stephen H. | 325. Grose, John C. |
| 279. Worley, Lillian H. | 326. Jakeman, Adelbert M., Jr. |
| 280. Spain, Roy F. | 327. Smolin, Harold |
| 281. Kapica, Joseph L. | 328. Gausepohl, Ralph M. |
| 282. Carter, Ralph | 329. Murtland, William O. |
| 283. Sullivan, John E. | 330. Hillis, Joseph E. |
| 284. Bullwinkle, Benjamin B. | 331. Jones, J. Edward |
| 285. Speckter, Martin K. | 332. Williams, Bet |
| 286. Linton, Clarence J. | 333. Nelson, Leslie B. |
| 287. Oldham, Robert W. | 334. Rogers, Frank A. |
| 288. Burnett, Kenneth L. | 335. Harchar, Harry A. |
| 289. Sherdeman, Ted | 336. Liddle, Frederick J. |
| 290. Benton, George A. 3rd | 337. Anderson, Frank J. |
| 291. Solomonson, Carl A. | 338. Amos, Edward |
| 292. Bowsher, James N. | 339. Prather, Maurice W. |
| 293. Johnson, William M. | 340. Davis, Sam |
| 294. Tetter, J. George | 341. Davis, Judi |
| 295. Williams, Robert S., Jr. | 342. Murphy, Robert L. |
| 296. Hilton, Don | 343. Stone, Percy* |
| 297. Newman, J. Ed. | 344. Pildic, The Great |
| 298. Presgraves, James | 345. Moore, A. Doyle |
| 299. Young, Robert M. | 346. Segal, Harold |
| 300. Holman, L. Bruce | 347. Jones, Dan |
| 301. Tawney, Silas E. | 348. Boys, William E. |
| 302. Killey, Clarence L. | 349. Bowman, Walter M. |
| 303. MacDonald, Stephen | 350. Abrams, Ray |
| 304. Klumpp, Emil J. | 351. Wallace, William W. |
| 305. Elliott, Robert | 352. Ulrich, Richard L. |
| 306. DeAtley, Glenn O. | 353. Gardner, Mac |
| 307. Wesson, Sheldon C. | 354. Schwartz, Jerome |
| 308. Churchman, David C. | 355. Henness, Earle |
| 309. Gnat, Raymond E. | 356. Ash, David |
| 310. Vieting, Walter | 357. Wesson, Helen |
| 311. Modlin, Francis D. | 358. Spear, Todd |
| 312. Greig, Rod | 359. Storer, Guy |
| 313. Heartz, Robert F. | 360. Bogardus, Bill |
| 314. Wheeler, Alan A. | 361. Hamon, J. Hill |
| 315. Chapdu, Robert E. | 362. Radcliff, Howard |
| 316. Beatty, Mrs. Wm. K. | 363. Greer, William |
| 317. Pappas, James G.* | 364. Clelland, James L. |
| 318. Stafford, Adair J. | 365. Fisher, Ilo |
| 319. Clelland, Marjorie B. | 366. Meyer, Richard |
| 320. Sonchik, Stephen | 367. Leonard, Clifford |
| 321. Serette, David W. | 368. Bohne, Pall |

A P A All-Time Membership List - 5

- | | |
|----------------------------|---------------------------|
| 369. Richmond, John | 406. Cannell, Richard J. |
| 370. Baker, Roger | 407. Bossler, Gary T. |
| 371. Botterill, Guy | 408. Phillips, Charles E. |
| 372. O'Connor, Lee | 409. Tuckerman, Murray |
| 373. Summers, Floyd* | 410. Warner, Dave |
| 374. Margeson, Wil | 411. McCormic, James |
| 375. Parsons, Richard | 412. Geringer, Lauren |
| 376. Clement, John | 413. Murphy, Tom |
| 377. Mahon, Robert | 414. Stedman, Dale |
| 378. Dunbar, Geoffrey | 415. Liedtke, Stanley |
| 379. Claus, Clyde | 416. Walker, Horace |
| 380. Macy, Jonathan | 417. Goldsmith, Arthur |
| 381. Taylor, E. H. | 418. Campbell, Lanham |
| 382. Murphy, Jack | 419. Belanger, Terry |
| 383. Roberts, Jane | 420. Ney, John |
| 384. Christianson, Newell | 421. Duensing, Paul |
| 385. Church, Harrison | 422. Kunde, Robert |
| 386. Hill, Robert | 423. Leonard, Margaret |
| 387. Hill, Ruth | 424. Morley, Merle E. |
| 388. Cade, Philip | 425. Wesson, David |
| 389. Gillick, John | 426. Merkel, Fred |
| 390. Boggs, J. Gordon | 427. Dunn, Anthony J. |
| 391. Haywood, William | 428. Olsen, Anne |
| 392. McKay, William | 429. Schwarzlose, Richard |
| 393. Kelley, Jon | 430. Doughton, Kay |
| 394. Eilenstine, Edwin | 431. Cousins, Stanley |
| 395. Maccoun, William | 432. Davis, Albert |
| 396. Wesson, Pamela | 433. Klatt, Raymond |
| 397. Greer, David | 434. Gibbs, Jonathan |
| 398. Mullen, Carole Hantke | 435. Campbell, Bruce |
| 399. Racke, Regis | 436. Scott, Duane C. |
| 400. Watts, Job | 437. Kommer, Fr. Jason |
| 401. Hantke, Nanci | 438. Harsha, Wayne V. |
| 402. Yale, Richard B. | 439. Kroeger, Stan |
| 403. Runyon, Delbert | 440. Richardson, Eugene |
| 404. Engebretson, Glenn | 441. Bath, Nigel |
| 405. Young, George B. | |

Asterisk denotes deceased member.



Waltzing Indian Press
Maurice Prather APA-339
 508 West 101st Terrace
 Kansas City, Missouri 64114

amalgamated printers association constitution and bylaws

constitution

ARTICLE I: NAME AND PURPOSE

1. The name of this organization shall be the Amalgamated Printers Association, referred to hereinafter as the Association.
2. The objectives of the Association shall be:
 - A) To foster interest in the art and craft of printing, particularly but not exclusively letterpress printing.
 - B) To encourage excellence of content, design, and techniques of printing as demonstrated by the membership.
 - C) To provide a vehicle for the exchange of ideas and printed specimens among members of the Association.

ARTICLE II: MEMBERSHIP

1. Membership in the Association shall consist of two classes:
 - A) ACTIVE MEMBERS; the qualifications for active membership in the Association shall be:
 - 1) An interest in printing as a pastime, hobby, or avocation.
 - 2) Possession of or access to equipment and materials necessary for printing.
 - 3) Sufficient skill to perform the various processes involved in printing.
 - 4) Active participation in the exchange of printed specimens by submitting pieces for at least four bundles in a calendar year.
 - 5) Payment of dues as specified in the Bylaws (2:A).
 - B) ASSOCIATE MEMBERS; the qualifications for Associate membership shall be identical to items (1), (2), (3), & (5), Article II:1:A.
2. Membership shall be limited to 150 Active members and 50 Associate members.
3. Members may petition the Board at any time for a change of their membership status, and, providing that they meet the qualifications for the class of membership they seek, such changes of status shall be automatically approved.

ARTICLE III: OFFICERS AND DIRECTORS

1. The officers of the Association shall be a President, a Vice-president, a Secretary-treasurer, a Mailer, all elected, and an Archivist, appointed by the President.
2. Officers, except the Archivist, shall serve for a period of two years. Their terms shall commence on January 1 of odd-numbered years. All officers shall perform their duties as specified in the Bylaws. Any individual elected to an office may serve in that or any other office of the Association any number of times, but he may not serve in any one office more than two consecutive terms and may not hold more than one office at a time. The terms of office shall be two years.
3. An Archivist shall be appointed by the President to serve an indefinite term, with approval of the Board. Once appointed, the Archivist may not be removed except by a majority vote of the Board or by his resignation.
4. The membership shall also elect three (3) Directors who shall serve staggered six year terms each commencing on January 1 of an odd numbered year; one Director shall be elected at each regular election. Directors may not serve more than one term consecutively. They shall execute the duties and responsibilities set forth for them in the Bylaws.
5. The officers and Directors together shall constitute the Executive Board of the Association, referred to herein as the Board.
6. The officers and Directors shall be reimbursed from the Treasury for any reasonable expenses they may incur in the performance of the duties of their offices. Any expenditure in excess of twenty-five dollars (\$25.00) must have prior approval of the Board.

ARTICLE IV: NOMINATIONS AND ELECTIONS

1. The following shall apply to official elections of the Association:
 - A) Nomination for all offices shall be by petition, signed by the candidate and two (2) other Active members, and submitted to the Secretary-treasurer by October 1 of even-numbered years.
 - B) The election of officers in even-numbered years shall be by mail ballot, the ballots and return envelopes to be distributed in the bundles. Ballots shall be in duplicate, each voter returning one copy to the Secretary-treasurer, the other to the most recently elected Director. Should

the difference between the two ballot counts exceed five percent, or not agree as to outcome, a second election shall be held to determine the position or positions in question.

- C) A reasonable and sufficient time for response shall be allowed in elections or any other business concerning the general membership which shall be conducted by mail. Balloting for general elections shall be scheduled as follows: the election shall be announced in July of each even-numbered year, nominations closed and ballots issued in October, ballots returned and counted in November, with a deadline of December 10, and the results announced in the December bundle. Officers shall assume their duties the following January 1.
 - D) Special elections may be held at any time by a petition of ten Active members, but shall follow the procedures, sequence, and time lapse of General elections.
 - E) No voting on any Association matter may be by proxy. The number of members returning ballots by the specified deadline shall constitute a quorum. Elections and all other business of the Association which is submitted to the membership shall be determined by a simple majority, unless specifically exempted by the Constitution or Bylaws.
 - F) Associate members may neither vote in elections nor hold any office in the Association.
2. When a vacancy occurs in any office for any reason, the following procedures shall be followed:
- A) In the event of a vacancy in the office of President, the Vice-president shall assume that office and shall complete the two-year term.
 - B) A vacancy in any of the other four offices, including a vacancy occurring when the Vice-president succeeds to the Presidency, shall be filled by appointment of the President.
 - C) A vacancy in the Directorship shall be filled by appointment of the President. The appointee shall serve until the next General election, at which time a Director shall be elected to serve the remainder of the term of office.
 - D) All presidential appointments shall be made with the assent of the Board. The President shall consult with the Board before making any appointment.
 - E) Members of the Board may be expelled from office either by a six-to-one (6:1) vote of the Board or by a majority vote of the membership, provided that the vote for expul-

- sion is equal to or greater than the number of votes cast for the officer or Director in his most recent election.
- F) Should any officer or Director be expelled from office, he shall remain an Active member so long as he meets the requirement for Active membership.

ARTICLE V: AMENDMENTS

1. This Constitution may be amended or repealed, in whole or in part, by a two-thirds majority of voting members in a given election. Amendments to the Constitution may be proposed by the Board or by a petition of any ten (10) Active members.
2. The Bylaws of the Association shall be accepted initially by a majority vote in conjunction with the acceptance of this Constitution. Thereafter, the Bylaws may be amended in separate parts by a majority-plus-one vote of the Board or by a majority-plus-ten vote of the membership. Proposed amendments may be submitted by a petition of ten or more Active members.
3. Amendments to the Constitution or Bylaws, proposed as provided above, must be submitted to a vote of the membership within eight (8) weeks of the receipt of the proposal by a member of the Board, except for amendments passed by the Board itself.

bylaws

1. **DUTIES OF MEMBERS OF THE EXECUTIVE BOARD.** The duties of the officers and Directors of the Association shall be as follows:
 - A) **The President** of the Association shall have the following duties and responsibilities:
 - 1) He shall be the chief executive officer and spokesman of the Association and chairman of the Board, making decisions regarding the affairs of the Association.
 - 2) He shall, with the Secretary-treasurer, co-sign all checks and drafts for expenditures for the Association (see Bylaws, 1:B:3).
 - 3) He shall be empowered to fill all vacancies in office by appointment and to make other appointments as he deems necessary. (see Constitution, Article IV;2)

B) **The Vice-president** of the Association shall have the following duties and responsibilities:

- 1) He shall be responsible for welcoming new members into the Association.
- 2) He shall be responsible for supervision of the printing and distribution of forms and materials necessary for the smooth operation of the Association, including a revised membership list to be issued in January, May, and September of each year, and election ballots and related materials.
- 3) Immediately on taking office, the Vice-president shall arrange to be an alternate for the President as co-signer of checks for the expenditure of Association funds, in the event that the President is unable to do so.
- 4) The Vice-president shall keep a monthly tally of members' activity in the bundles and shall notify any members who fail to maintain the required activity, and notify the Secretary-treasurer if such members are to be dropped.

C) **The Secretary-treasurer** of the Association shall have the following duties and responsibilities:

- 1) He shall be responsible for the Association's funds and for membership records. He shall be bonded for an amount equivalent to twice the Association's average fund balance; the bond shall name the Association as beneficiary and shall be paid for from Association funds and held by the President.
- 2) He shall maintain a current list of Active and Associate members and shall monthly inform the Mailer and Vice-president of any changes so that their lists may be kept up to date.
- 3) He shall provide prospective members with appropriate forms and materials pertinent to admission upon their application.
- 4) He shall keep the other members of the Board informed of admissions of new members on a monthly basis.
- 5) He shall publish in January, April, July, and October a report of the fiscal situation of the Association, including income from dues from old members and new members separated, total income and expenditures, and bank balances.

D) **The Mailer** of the Association shall have the following duties and responsibilities:

- 1) He shall collect and include in a monthly mailing, termed the **bundle**, all printed specimens sent to him during the previous month. The bundles shall be mailed no later than the last day of the month they are dated, and no earlier than the 20th of the same month.
- 2) In January, April, July, and October of each year the Mailer shall send to Associate members the previous three months bundles as a unit.
- 3) Should a question arise as to the propriety of mailing a piece submitted by a member, the Mailer shall consult the President and a decision shall be made by the two officers. Should they not agree, they shall then consult the other members of the Board for an opinion.
- 4) No piece shall be inserted in the bundle unless it is adequately identified with either the contributing member's membership number or name, or both.

E) **The Directors** of the Association are elected to provide continuity for the Association. They are responsible for the establishment of policies which will serve to enhance the work and goals of the Association.

2. **MEMBERSHIP.** Membership in the Association shall be governed by the following regulations:

- A) Dues for membership in the Association shall be three (\$3) dollars per year for Active members and six (\$6) dollars per year for Associate members.
- B) Membership in the Association shall be for the calendar year beginning on January first. Renewal notices shall be distributed annually in the November bundle and dues shall be payable on or before January 1 of each year.
- C) If a member renewal is not received by January 15, the Secretary-treasurer shall mail a second notice; if there is no response within twenty (20) days of the second notice mailing, the Secretary-treasurer shall notify the Mailer and the member of termination of membership of the member.
- D) New members shall be admitted from January 1 to April 30 at 100% of dues, from May 1 to August 31 at 66 2/3% of dues, and from September 1 to December 31 at 33 1/3% of dues.

3. **MEMBERSHIP PARTICIPATION: NEW AND ACTIVE MEMBERS.** The following are minimum standards of participation for new and present Active members of the Association:

A) **New Members** of the Association shall be accepted on probationary status. In order for them to achieve Active member status, the following procedure is established:

- 1) New members are required to print an identification card, the specifications for which shall be established by the Board, and which shall be designed specifically for this purpose and shall be distributed in the bundle.
- 2) Providing no member raises an objection concerning the prospective member's suitability as a member of the Association, the applicant shall be accepted as a probationary member.
- 3) The probationary period of membership shall be three (3) months, during which time the probationary member shall produce at least one other piece specifically for distribution in the bundle to members of the Association.
- 4) Providing the individual acquits himself adequately during the period of probation, he will be accepted after three months as an Active member, subject to the regular activity requirement.

B) **Active Members** of the Association shall be expected to:

- 1) Personally produce printed specimens for a minimum of four monthly bundles in each calendar year. Two of these pieces shall be created specifically for the membership of the Association; the other two may be either gratis or commercial work done by the member which he wishes to share with the membership. No more than half the specimens submitted by a member in any calendar year may be commercial samples. No piece shall be counted toward a member's requirement unless it identifies the member-printer by his own name.
- 2) Should a member produce fewer than the minimum number of pieces required per year, the Vice-president shall notify the member of his shortage and allow him one month for each piece short in which to produce sufficient work to retain his membership. If the member fails to fulfil this requirement, he shall be dropped from Active membership (but may, if he desires, remain as an Associate member), and a notice to that effect shall be sent to him by the Secretary-treasurer.
- 3) Should any member produce work which he feels merits consideration as more than one-fourth of his activity requirement, he may petition the Board for a ruling giving him extra credit for the specific piece.

4) OFFICIAL ACTIVITIES OF THE ASSOCIATION

A) The Handbook

- 1) The Association shall sponsor publication and maintenance of a Handbook of information pertinent to the affairs of the Association and useful to the members of the Association. Among the information contained in the Handbook shall be a current list of members, a current copy of the Constitution and Bylaws, and any other official material relating to the operation of the Association and the activities of the membership. Pages printed by members detailing techniques and hints of help to members of the Association may also be included.
- 2) The Handbook shall be issued up-to-date to each new member and each currently active member. Additions to the Handbook printed by members shall be sent to the Mailer for distribution in the bundle.
- 3) Paper for the pages of the Handbook shall be made available by the Association to all Active members at cost, cut to size and punched to fit the standard binders, which shall be furnished by the Association with each Handbook.

Printing for the Manual

CONTENTS—It is suggested that you submit a copy of your proposed article to the APA Manual Coordinator to prevent unnecessary duplication. The Manual Coordinator can also offer assistance and advice in preparing articles.

PAPER—Sheet size should be $8\frac{1}{2} \times 5\frac{1}{2}$ inches. Use any kind of paper you wish. A 16- or 20-pound bond or a book paper is suitable.

If you wish, you may use un-ruled sheets available from most stationery or "dime" stores which come prepunched and cornered.

TYPE FACES—use type you have available. If you wish, you may use ornaments too.

PAGE NUMBERING—Turn to the table of contents for the Manual. Decide which chapter applies to your subject. Show this chapter number plus your own page number on each page (this is necessary only on odd pages).

Note that your initials are to be shown with each page number. Start with page 1 for your first contribution. If you print something for more than one chapter, use separate sheets for each chapter and start with page 1 for each. If later you send in another article for the same chapter, continue your numbering from where you left off on your last contribution. For example, if your first pages were for Chapter 15 and there were two of them, your next article for Chapter 15 should start with page 3.

Several persons may print items for the same chapter. Nevertheless, each should begin with page 1. Initials identify the writer.

PUNCHING—This is desirable but not mandatory. You may elect to have each member punch his own. Standard punching is three holes ($\frac{1}{4}$ inch diameter) along the long side. Holes should be set on $2\frac{3}{4}$ inch centers—that is, $5\frac{1}{2}$ inch centers on the outer holes with centers of holes about $\frac{3}{8}$ of an inch from the edge.

CORNERS—Round corners are nice but are optional. If you buy punched sheets, they will probably have all four corners rounded.

CREDIT—Each contributor should show his name and address, plus any data he wishes to add concerning type used, etc., at the end of the article.

FILING—It is suggested that a standard three-ring binder be used for holding pages. It also can hold your notes and be a classified scrap book for clippings.

Note that the smaller $7\frac{1}{4} \times 4\frac{1}{4}$ sheets used by many for printing their Type Specimens have the very same punching as these larger sheets. These can be filed under "Type" even though the page is narrower.

To protect the first and last sheets in your binder, insert an $8\frac{1}{2} \times 2$ sheet of cardboard there, punched to take the rings along one edge. Sheets then will not be bent or torn.

PRINTER'S DATA—These pages are reprints of two pages done by L. C. Stang (deceased) in March 1962 to get the Manual project started. Some revisions have been made. Reprints were done by Richard L. Hopkins in November 1964.

Text typefaces from the



14 pt. Goudy Old Style

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890?!

10 pt. Caslon 471 with italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
*ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890?!&*

12 & 14 pt. Caslon 540 with italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890?!
*ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890?!&*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890?!
*ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890?!&*

8, 12, & 14 pt Deepdene & Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZJU & abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZJU
abcdefghijklmnopqrstuvwxyz & 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZJU
abcdefghijklmnopqrstuvwxyz & 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890?!

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz & 0123456789

10s & 12s Optima with italic & semibold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890?!

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890?!

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abcdefghijklmnopqrstuvwxyz 1234567890?!

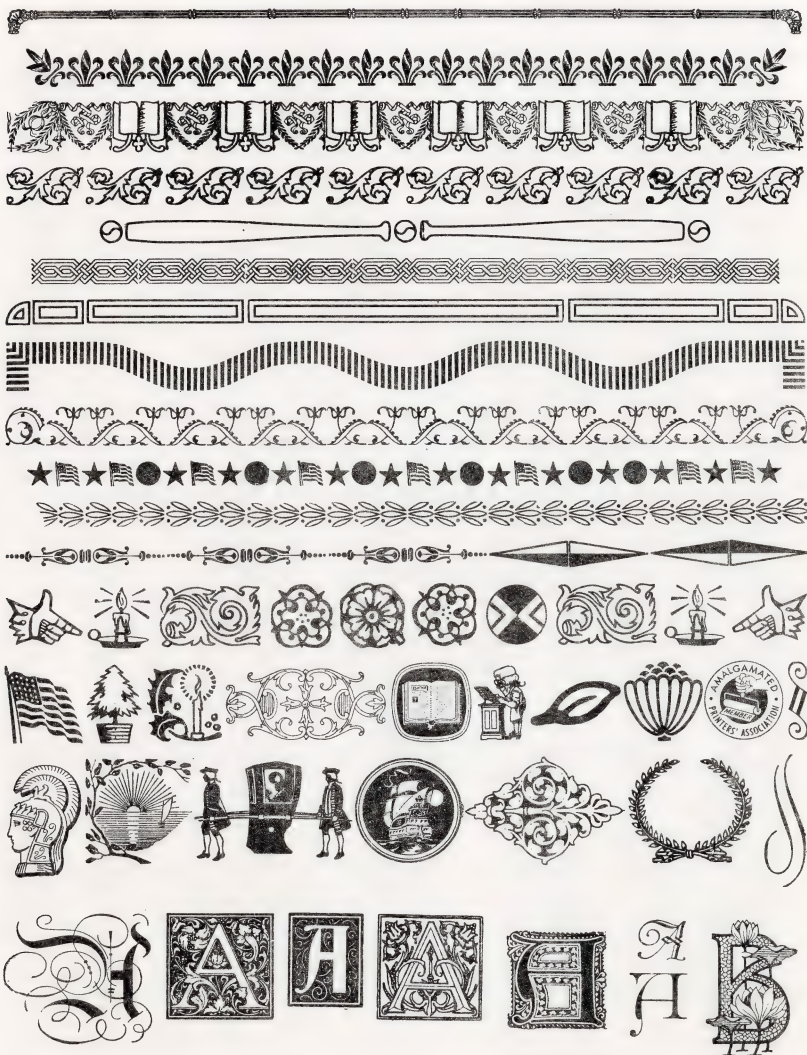
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890?!

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890?!

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890?!

ORNAMENTS

FROM THE



THE HISTORY OF THE

REIGN OF KING CHARLES THE FIRST

BY SAMUEL JOHNSON

IN TEN VOLUMES

LONDON: Printed by A. MILLAR, in Pall-mall.

MDCCLXXII.

Vol. I.

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Vol. I.

how well do you know your type?

Take this simple test to score your command of type faces, contemporary as well as some old timers. Check the box that you think is the right answer from 1 through 20. Each correct answer counts for 5 points. Perfect score 100 points, Excellent 90 points, Experienced 80 points, Good 70 points, Fair 60 points.

1 fgh	2 <i>Hig</i>	3 HA	4 S	5 a
--------------	--------------	-------------	------------	------------

- a ☐ garamond bold
b ☐ goudy bold
c ☐ caslon bold
d ☐ century bold

- a ☐ type script
b ☐ commercial script
c ☐ royal script
d ☐ bank script

- a ☐ graphique
b ☐ gothic outline no. 61
c ☐ forum no. 1
d ☐ outline gothic condensed

- a ☐ palatino italic
b ☐ garamond italic
c ☐ melior italic
d ☐ weiss italic

- a ☐ eurostile bold extended
b ☐ hellenic wide
c ☐ microgramma bold extended
d ☐ venus extra bold extended

6 b	7 RM	8 P	9 <i>W</i>	10 d
------------	-------------	------------	------------	-------------

- a ☐ cheltenham bold
b ☐ cooper black
c ☐ clarendon bold
d ☐ egizio bold

- a ☐ marble heart
b ☐ orplid
c ☐ round shade
d ☐ forum no. 1

- a ☐ garamond open
b ☐ de vinne outline
c ☐ hadriano stone cut
d ☐ goudy handtooled

- a ☐ murray hill
b ☐ liberty
c ☐ bernhard tango
d ☐ stradivarius

- a ☐ city medium
b ☐ advertising grotesk
c ☐ tempo heavy
d ☐ ad lib

11	12 a	13 R	14 <i>for</i>	15 C
----	-------------	-------------	---------------	-------------

- a ☐ homewood
b ☐ lexington
c ☐ sapphire
d ☐ ornata

- a ☐ thoroughgood
b ☐ normande
c ☐ ultra bodoni
d ☐ metropolis bold

- a ☐ graphic bold
b ☐ engravers bold
c ☐ lucian bold
d ☐ card mercantile

- a ☐ grayda
b ☐ lydian cursive
c ☐ rondo
d ☐ coronet bold

- a ☐ franklin gothic extra cond.
b ☐ grotesque no. 9
c ☐ futura bold cond.
d ☐ alt. gothic no. 2

16 R	17 abl	18 B	19 ST	20 A
-------------	---------------	-------------	--------------	-------------

- a ☐ dom bold
b ☐ flash bold
c ☐ mistral
d ☐ cartoon bold

- a ☐ latin wide
b ☐ cheltenham bold extended
c ☐ egyptian bold extended
d ☐ times bold

- a ☐ tea chest
b ☐ stencil
c ☐ futura black
d ☐ peignot bold

- a ☐ trylon
b ☐ p.t. barnum
c ☐ old townie
d ☐ hidalgo

- a ☐ lightline gothic
b ☐ futura light
c ☐ news gothic
d ☐ standard light

CORRECT ANSWERS: 1b, 2b, 3b, 4c, 5a, 6b, 7a, 8d, 9c, 10d, 11c, 12c, 13b, 14b, 15b, 16a, 17a, 18a, 19c, 20b

THE
LAW
OF
THE
STATE

e

b

2

4

Type Faces

Garamond G 6, 8, 10, 12, 16, 24, 30 and 36 point
SMALL CAPS in 6, 8, 10, 12, and 16 point
Enough 6 point to set 10 in², 8 and 16 pt. for
20 in², 10 pt. for 60 in², 12 pt. for 100 in²
French accented characters (É é etc.) 8, 10, 12 pt.
Matching Greek CAPS: Γ Δ Θ Λ Ξ Π Σ Υ Φ Ψ Ω
Auxiliaries (G * † ‡ etc.) in 6, 8, 10 and 12 point
Lining 123 .. and old style 123 .. in 8, 10, 12 pt.
Fractions ($\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{6}$) 6, 8, 10 pt.

Garamond Italic G 10 and 12 point
French accented characters (É é etc.)

Garamond Bold G 12 point

Spartan Medium G 8, 10, 12, 18 and 24 point

Spartan Medium Condensed G 8, 10, 12, 18 and 24 point,
and 30 point CAPS

Spartan Black G 24 point and
48 point CAPS

Sans-serif Italic G 12 point

LINING GOTHIC H H H G 2, 3, 4 and 6 pt. on 6 pt. body

Cooper G 30 point

Roycroft G 12, 18 and 24 point

Cheltenham G 10 point

Caslon G 8 point with SMALL CAPS (10 in²)

Fortune Light (Bauer) G 8, 10, 12, 14, 18 point

Clearface Bold G 8 and 10 point

Heritage G 14 point (20 in²) and 18 point

Carton Black G 6, 8, 12, 18, 30, 42 and 54 point

Charles Colvin, THE COLVIN PRESS, Lebanon, N.J. 08833
APA No. 77 Revision of October 1972

Type Faces

Garamond ¶ 6, 8, 10, 12, 16, 24, 30 and 36 point
SMALL CAPS in 6, 8, 10, 12, and 16 point
Enough 6 point to set 10 in², 8 and 16 pt. for
20 in², 10 pt. for 60 in², 12 pt. for 150 in²
French accented characters (É é etc.) 8, 10, 12 pt.
Matching Greek CAPS: Γ Δ Θ Λ Ξ Π Σ Υ Φ Ψ Ω
Auxiliaries (¶ * † * etc.) in 6, 8, 10 and 12 point
Lining 123.. and old style 123.. in 8, 10, 12 pt.
Fractions ($\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{6}$) 6, 8, 10 pt.

Garamond Italic ¶ 8, 10 and 12 point
French accented characters (É é etc.)

Garamond Bold ¶ 12 point

Spartan Medium ¶ 8, 10, 12, 18 and 24 point

Spartan Medium Condensed ¶ 8, 10, 12, 18 and 24 point,
and 30 point CAPS

Spartan Black ¶ 24 point and
48 point CAPS

Sans-serif Italic ¶ 12 point

LINING GOTHIC " " " " ¶ 2, 3, 4 and 6 pt. on 6 pt. body

Cooper ¶ 30 point

Roycroft ¶ 12, 18 and 24 point

Cheltenham ¶ 10 point

Caslon ¶ 8 point with SMALL CAPS (10 in²)

Fortune Light (Bauer) ¶ 8, 10, 12, 14, 18 point

Clearface Bold ¶ 8 and 10 point

Heritage ¶ 14 point (20 in²) and 18 point

Carton Black ¶ 6, 8, 12, 18, 30, 42 and 54 point.

Charles Colvin, THE COLVIN PRESS, Lebanon, N. J. 08833
APA No. 77 Revision of January 1974

CHAPTER 9

Type Cases

Rehabilitation of used type cases:

Most used type cases will show, in some degree, a few or all of the following signs of age or abuse:

1. Dirt, from dust to grime.
2. Broken or missing box partitions.
3. Warped or sagging bottoms leaving spaces under partitions
4. Paper lining ragged, bulging and brittle.
5. Bottom cracked or split

Here, for better or worse, are some suggestions for these difficulties:

1. The time honored weapon against dust was a hand bellows which moved some of the surface dust to less noticable locations. If you are not a dedicated antiquarian, turn the case upside down and shake it while thumping the bottom. Rake out the corners of the boxes (be careful if there is a paper lining), a fuzz of lint will frequently cling in the corners. The next tool is a vacuum cleaner. Use the end of the hose almost flat against the bottom, but be careful of paper lining. Up to this point you should *not* have wiped out boxes with a cloth; a rag will rub in some of the loose dirt, so get rid of that first. Many boxes are too small for the regular or even the flat attachment. I made an attachment by boring and tapping a hole in a $\frac{3}{4}$ " pipe cap and inserting a $\frac{3}{8}$ " nipple, a short piece of heavy rubber tubing, a slip fit over the pipe cap and end pipe of the vacuum hose, making the device readily detachable. Be sure to ream the ends of the nipple; the air passage must be smooth.

Now, if not clean enough to satisfy you, rags may be used, with cleaning solvents if you like, but do *not* use water. It is a good time to sand down rough spots, removing sanding dust as you go. Steel wool should never be used, shreds will always remain.

Rehabilitation of used type cases (cont'd)

2. If a box partition is split or although broken off you have all the pieces, it needs only to be glued together. Brush glue on each broken surface, press together and place two or more spring clamps across the break and let the glue set. Use a glue with body such as Elmer's; some other types require greater clamping pressure. If part of the partition is gone trim the stub as even as possible with sharp chisel, cut a re-placement for the missing piece from a strip of $\frac{1}{8}$ " hardwood to a snug fit, coat meeting surfaces with glue and push it into place. Then cut a piece of veneer the size of the partition, with the grain vertical. Glue this to the spliced partition, as a fish-plate, and you have a substantial repair. If the partition is gone make a new one, with a tenon on one end if it joins a side of the case or the cross bar. The tenon can be started in the mortice at an angle and the piece swung into position. The free ends of such new partitions may be secured by fillets of glue in the corners. Round the top edge of new pieces.

3. Cases in which the partitions are not snug to the bottom are a nuisance with any small type, permitting thin characters to slide into another box, particularly if you work on a sloping bank. These annoying spaces should be filled in only as a last resort unless the cause cannot be cured. You will notice that at the intersections of almost every box there is a pin or nail. If the case bottom is thin the nails will go through the bottom and clinched on the under side; if the bottom is thicker they may not go all the way through. Try the pins from the top; if they pull out easily they are not holding the box-complex tightly against the bottom and this is the source of the trouble. Pounding down the nails may appear to effect a remedy, but this is usually only an illusion; when the case is filled with type it sags again. New pins are the only workman-like solution. Pull out all pins in the defective area, first prying up the clinch from the back, then insert new ones. Use the

Rehabilitation of used type cases (cont'd)

gauge of wire nail which is a tight fit in the old hole but no larger or you may split the partition. The nail should be long enough to clinch on the back. Before clinching make sure the partitions are tight against the bottom. Be sure to clinch the nails!

The foregoing suggestions are all very well unless the bottom is too thick and warped to be drawn in to even contact with the partitions. In that event a new bottom is the best remedy. See §5 below. But, it's your case and if you would rather try to simply fill up the spaces, go ahead. The trouble with most fillers is their tendency to shrink, and lack of elasticity. These defects soon bring back the same old ills. There are two product we believe may offer hope of permanence. One is a liquid self-curing rubber sold in tubes under the trade name Plastic Rubber; the other is a plastic used with fibre glass to coat boat hulls, called Fibreglass Evercoat.

4. Some old cases have a paper lining, which was pasted to the bottom before it was put on the case. The paper is often torn or bulging and brittle. Remove the poor paper. Unless the bottom is so rough you want it covered you need do nothing more. If a lining is desired, try wall lining canvas instead of paper. Apply it with wallpaper paste. It may be carried up the side of the box to seal up a space beneath a partition.

5. A plywood case bottom may show cracks or splits which penetrate only the top ply. Such cracks may be filled and a canvas lining inserted. If the crack goes all the way through, trim the upper side wider so the filler will not fall through and cover it with a canvas lining. These repairs may be made if the bottom is generally sound and not warped.

Sometimes a case bottom is in such bad condition palliatives are not enough, then major surgery must be performed and a new bottom installed. In most cases the bottom is $\frac{1}{8}$ " plywood inserted in grooves

Rehabilitation of used type cases (cont'd)

in the front and sides of the case, and nailed to the underside of the back and cross-bar. Examine the bottom of the case closely, pull all the nails and unclinch the partition pins and remove them from the top. The bottom should now pull out toward the back; if it does not you have probably over-looked a nail or pin. Cut a new bottom from $\frac{1}{8}$ " Masonite or similar hardboard and slide it into place, smooth side up. Fasten the new bottom with nails (no glue) but not where it fits grooves. Drive in the partition pins and the job is done. If the hard board is thick for the grooves sand the edge on the under side; if too thin insert a shim in the groove on the under side. If you have a case in which the boxes are beyond repair, remove them and make a blank case.

Paint, varnish or what?

The only reason for finishing the case inside is to produce a surface to which dust is less likely to cling. Paint and varnish will both chip; if you use anything I believe it should be a clear, penetrating sealer.

Printer's Data

Prepared for the APA Manual, set by hand in 10 point Century Expanded, leaded 2 points, in a column 20 picas wide, and printed on an 8 x 12 Chandler & Price press by

William R. Pearce
204 Avenue B, West
Bismarck, North Dakota



CHAPTER 9

Type Cases

A practical home-built type case:

Without considerable special equipment the home construction of type cases is not very practical (ask Richard Hopkins). However, for small fonts I have been quite pleased with several home-built quarter-size cases, two of which are shown in the cut below. One case contains two fonts of 6 pt. Gothic caps and figures, and the other holds a small font of 12 pt., all in the equivalent of one-half of one full size case.

It is just as easy to make these cases "two up" as singly. Cut two pieces of flat $\frac{3}{4}$ " hardwood plywood $15\frac{1}{8} \times 7\frac{3}{8}$ in., standard quarter case size. On one of the pieces lay out a grid of 1 inch squares. Clamp the two pieces together, or use a few small nails very close to the edge. It is important the two pieces are in tight contact. Drill a $\frac{3}{4}$ " hole clear through both pieces at every intersection of the grid lines. There will be 98 holes. There are 98 boxes in a standard full size Cap case, the lay-out is identical.

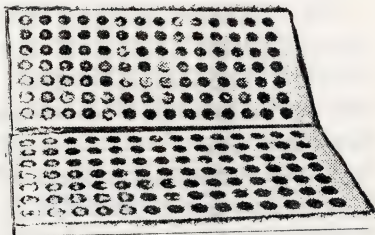
For best results drill the holes in a drill press with a spur bit, not the flat wing type which will produce a rough hole. Be sure to use a backing block to stop splintering as the bit breaks through. Sand the sides of the holes if needed. Cut a piece of $\frac{1}{8}$ " hardboard the size of the case and nail it to the bottom. The case is finished. A small label holder and pull on one end is convenient.

This case is handy for separate fonts of figures, fractions, piece fractions, accented letters and signs. A $\frac{3}{4}$ " hole keeps the type upright. The lay is familiar, facilitating both composition and distribution. The cases may be compactly stored with other quarter cases. There is no reason why other arrangements of

A practical home-built type case:

larger holes cannot be worked out to suit your own convenience. It will be easier to get clean holes if a lumber-core plywood is used.

Two home-built type cases you can make in an hour.



These cases will never drive the Hamilton Co. out of business but within their limitations they are very useful.

Printer's Data

Prepared for the APA Manual, set by hand in 10 point Century Expanded, leaded 2 points, in a column 20 picas wide, and printed on an 8 x 12 Chandler & Price press by

William R. Pearce
204 Avenue B, West
Bismarck, North Dakota

NO.



223

CHANDLER & PRICE

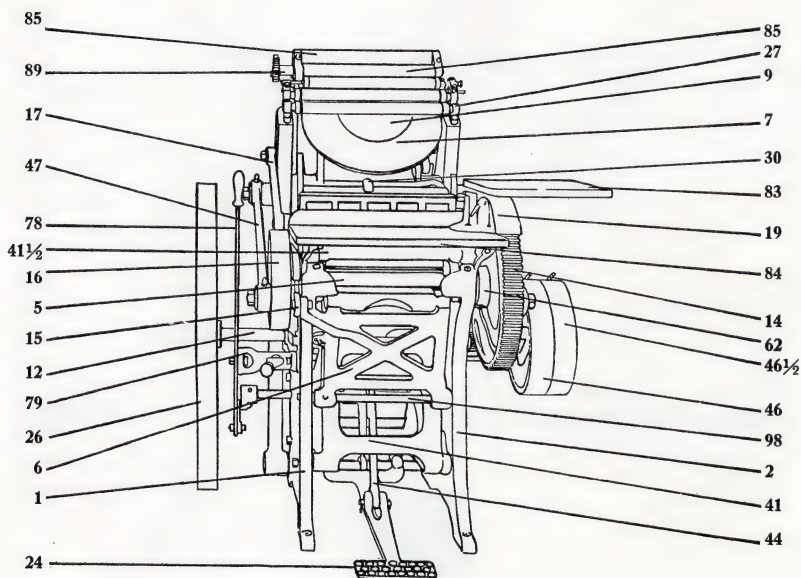
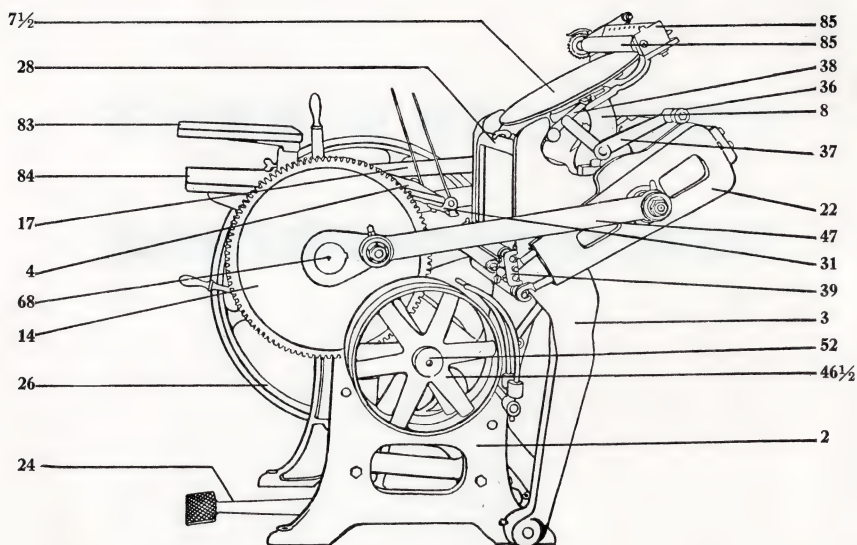
NEW SERIES PRESSES

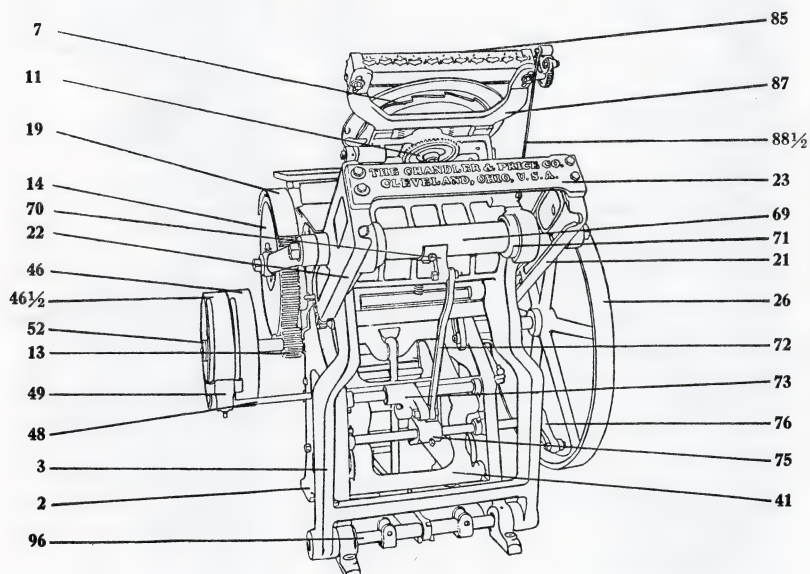
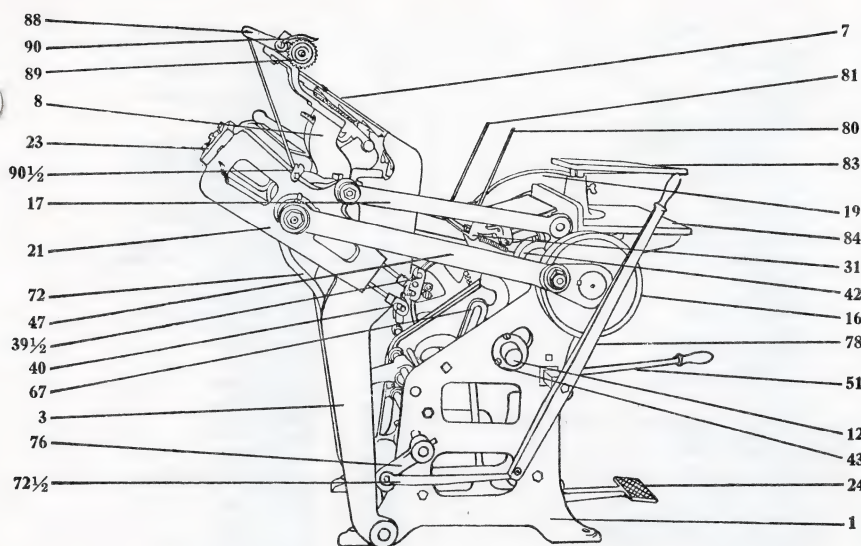
Component Parts List

Prepared by Charles H. Obert APA No. 211

May 1970

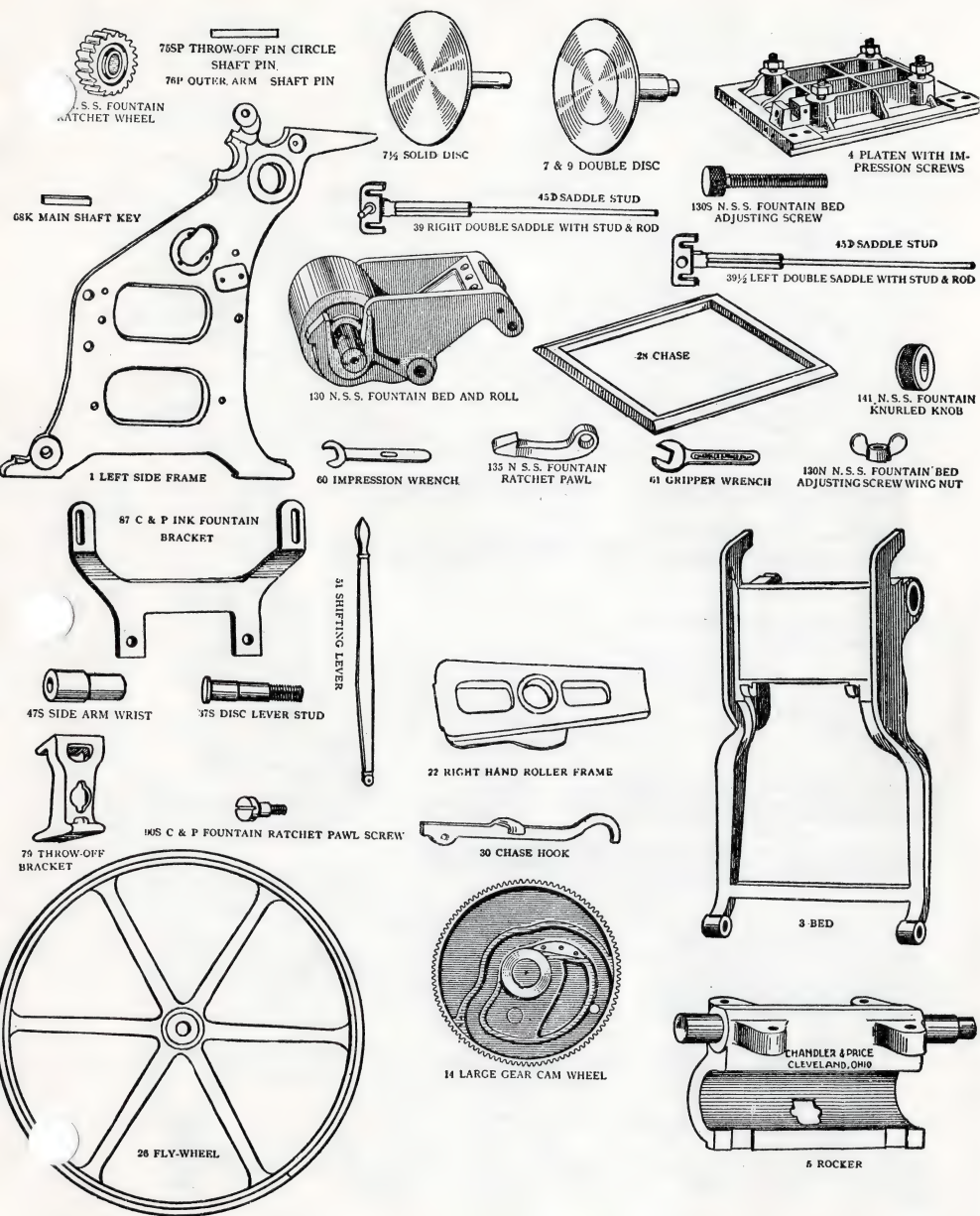


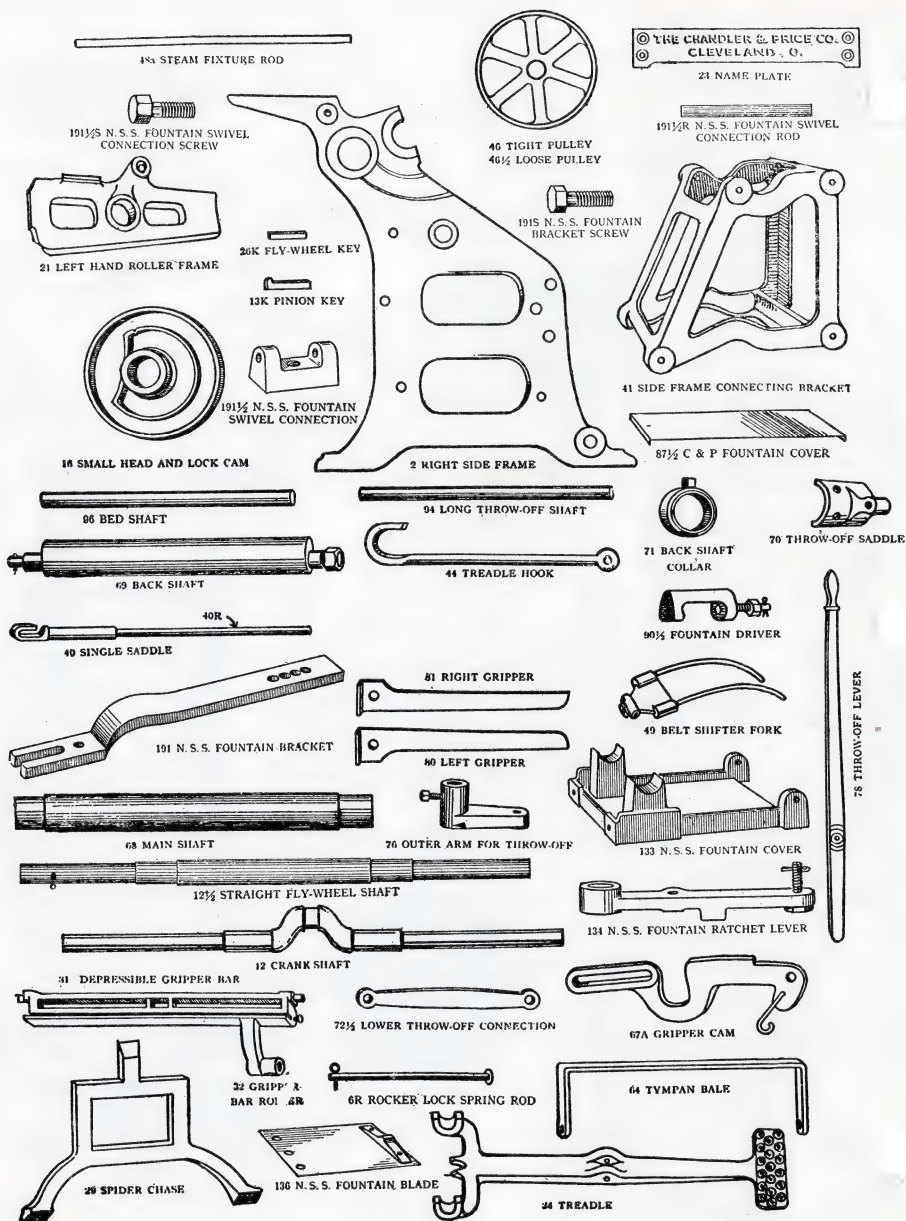




No.	DESIGNATION
1	Left Side Frame
2	Right Side Frame
3	Bed
3-T	Bed Track (right or left)
3-T-L	Bed Track Lug
3-T-L-S	Bed Track Adjusting Screw
3-T-R	Bed Track Chase Stop Rivet
4	Platen with Impression Screws
4-S	Impression Screw
4-N	Impression Screw Nut
5	Rocker
5-W	Rocker Washer
6	Rocker Lock
6-E	Rocker Lock Spring
6-R	Rocker Lock Spring Rod
7 & 9	Double Disc
7½	Single Disc
8	Disc Bracket
10	Small Disc Gear
10-S	Small Disc Gear Stud
11	Large Disc Gear
11-S	Large Disc Gear Screw
11-W	Large Disc Gear Washer
12	Crank Shaft
12½	Straight Fly Wheel Shaft
13	Pinion
13-K	Pinion Key
14 & 33	Large Gear Cam Wheel with Cam Roller and Stud
15 & 15-S	Lock Roller and Stud
16	Small Head and Lock Cam
17	Roller Arm
17-S	Roller Arm Stud (Side Frame End)
17-W	Roller Arm Washer
18	Gripper Cam Roller
18-S	Gripper Cam Roller Screw
19-A	Feed Table Base and Gear Guard
19-T	Feed Table Base Thumb Screw
21	Left Roller Frame
21-S	Roller Frame Wrist Pin
22	Right Roller Frame
23	Name Plate
24	Treadle
26	Fly Wheel
26-K	Fly Wheel Key
27	Roller Truck
28-A	Chase (Steel)
28-B	Chase (Steel ½" oversize)
28-C	Chase (Steel 13" x 19")
28-L	Chase Lug
28½	Chase (Semi-Steel)
29	Spider Chase
30	Chase Hook
30-E	Chase Hook Spring
30-H	Chase Hook Spring Hanger
30-S	Chase Hook Screw
30-L	Chase Hook Lever
30-L-S	Chase Hook Lever Screw
30-B	Chase Hook Bracket
30-B-S	Chase Hook Bracket Screw
31	Gripper Bar
31-E	Gripper Bar Spring
31-H	Gripper Bar Spring Hanger
32	Gripper Bar Roller
32-S	Gripper Bar Roller Screw
33 & 33-S	Cam Roller and Stud
34	Roller Mould Base
34½	Roller Mould Tube
35	Roller Mould Star
36	Disc Lever Roller
36-S	Disc Lever Roller Screw
37	Disc Lever
37-S	Disc Lever Stud
38	Disc Lever Pawl
38-E	Disc Lever Pawl Noiseless Attachment
38-P	Disc Lever Pawl Pin
39	Right Double Saddle with Pin—No Rod
39-P	Right Double Saddle Pin
39-E	Double Saddle Spring
39-B-B	Annular Ball Bearing
39½	Left Double Saddle without Rod
39½-P	Left Double Saddle Pin
40	Single Saddle (right or left)

No.	DESIGNATION
40-E	Single Saddle Spring
41	Side Frame Connecting Bracket
41½	Upper Brace
42	Rocker Box (right or left)
43	Crank Shaft Box
44	Treadle Hook
44-P	Treadle Hook Pin
45	Double Saddle Stud with Rod
46	Steam Fixture Pulley (tight)
46½	Steam Fixture Pulley (loose)
47	Side Arm (Right or Left)
47-S	Side Arm Wrist
48	Steam Fixture Shifting Rod
49	Steam Fixture Fork
51	Steam Fixture Shifting Lever
52 & 52-S	Loose Pulley Washer and Screw
55	Side Arm Washer
55-S	Side Arm Washer Screw
55½	Roller Arm Washer
55½-S	Roller Arm Washer Screw
60	Impression Wrench
61	Gripper Wrench
62	Rocker Arm
63	Roller Stock
63-P	Roller Retaining Pin
64	Tympan Bale
64-R	Tympan Bale Rivet
65	Left Platen Ear
66	Right Platen Ear
67	Gripper Cam
67-P	Gripper Cam Pin
67-H	Gripper Cam Spring Hanger
68	Main Shaft
68-K	Main Shaft Key
69	Back Shaft
70	Throw-off Saddle
70-S	Throw-off Saddle Screw
71	Back Shaft Collar
71-S	Back Shaft Collar Screw
72	Back Connection to Throw-off
72-S & N	Screw and Nut for Back Connection to Throw-off
72½	Lower Throw-off Connection
72½-S & N	Screw and Nut for Lower Throw-off Connection
73	Slotted Piece for Throw-off
74	Throw-off Shaft Collar
74½	Treadle Collar
75	Throw-off Pin Circle
75-P	Throw-off Pin Circle Pin
75-S-P	Throw-off Pin Circle Shaft Pin
76	Outer Arm to Throw-off
76-P	Outer Arm Shaft Pin
78	Throw-off Lever
78-S	Throw-off Lever Screw
79	Throw-off Bracket
80	Left Gripper
80-S	Gripper Bolt and Nut
81	Right Gripper
82	Center Gripper
83	Upper Feed Table
84	Lower Feed Table
85	C. & P. Fountain Bed and Roll
85-T	C. & P. Fountain Thumb Screw
85-S	C. & P. Fountain Bed Screw (For Bracket)
86	C. & P. Fountain Box Cap
86-S	C. & P. Fountain Box Cap Screw
87	C. & P. Fountain Bracket
87-S	C. & P. Fountain Bracket Screw (Press End)
87½	C. & P. Fountain Cover
88	C. & P. Fountain Ratchet Lever
88½	C. & P. Fountain Wire Connection
88½-S	C. & P. Fountain Wire Connection Screw
89	C. & P. Fountain Ratchet Wheel
89½	C. & P. Fountain Blade
89½-S	C. & P. Fountain Blade Screw
90	C. & P. Fountain Ratchet Pawl
90-S	C. & P. Fountain Ratchet Pawl Screw
90½	Fountain Driver
90½-S	Fountain Driver Stud
94	Long Throw-off Shaft
95	Short Throw-off Shaft
96	Bed Shaft
98	Rocker Lock Shaft
130	New Series Short Fountain Bed and Roll





No.	DESIGNATION
130-S	New Series Short Fountain Adjusting Screw
130-N	New Series Short Fountain Wing Nut
132	New Series Short Fountain Ratchet Wheel
3	New Series Short Fountain Cover
25	New Series Short Fountain Ratchet Lever
135-S	New Series Short Fountain Ratchet Pawl
136	New Series Short Fountain Ratchet Pawl Screw
136-A	New Series Short Fountain Blade
138	New Series Short Fountain Ink Well
138-S	New Series Short Fountain Blade Reinforcement
139	New Series Short Fountain Blade Adjusting Screw
140	New Series Short Fountain Catch Spring
141	New Series Short Fountain Knurled Knob
191	New Series Short Fountain Bracket
191-S	New Series Short Fountain Bracket Screw
191 $\frac{1}{2}$	New Series Short Fountain Swivel Connection
191 $\frac{1}{2}$ -S	New Series Short Fountain Swivel Connection Screw
191 $\frac{1}{2}$ -W	New Series Short Fountain Washer
191 $\frac{1}{2}$ -R	New Series Short Fountain Swivel Connection Rod
	New Series Short Fountain Wire Connection
	Brayer
	Double Saddle complete with Rod
	Mould complete
	Remilling Gear Wheels & furnishing Cam Roller & Stud
	Combined Gear and Pinion Guard complete
	Oil Cups

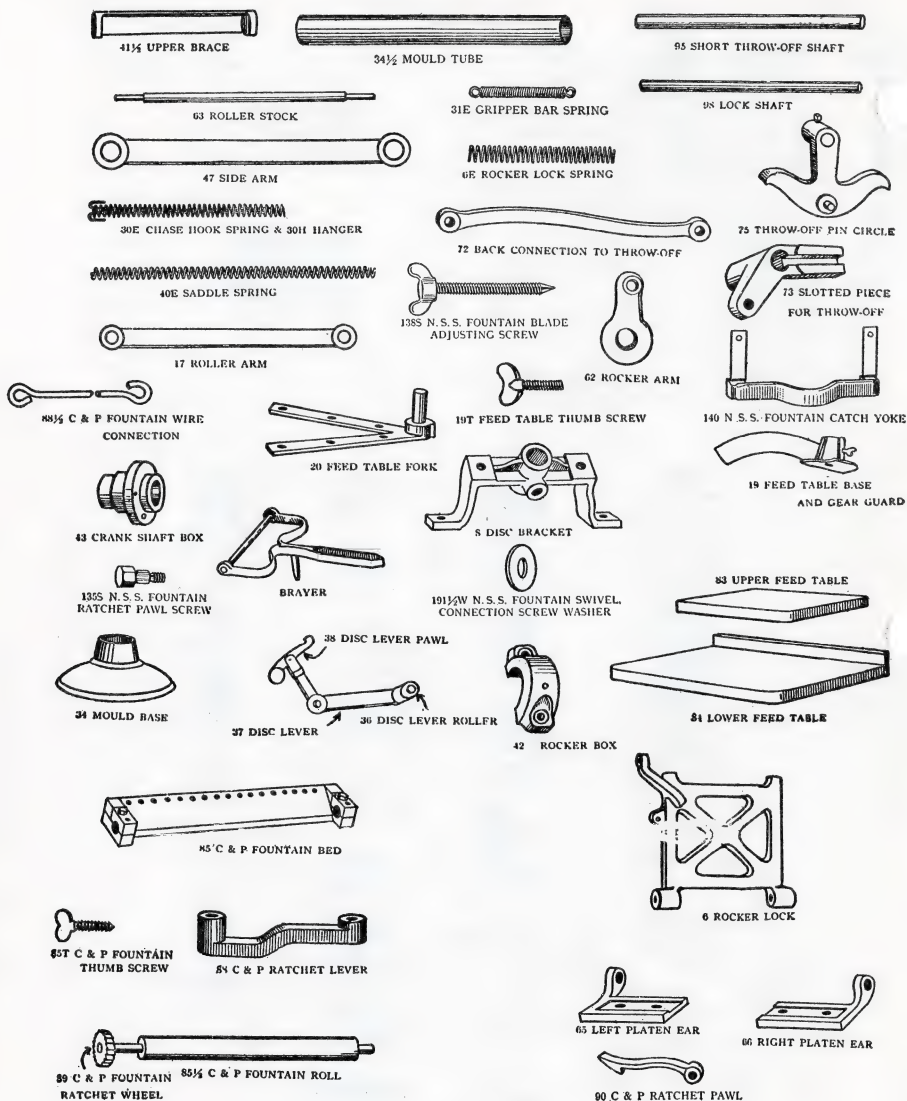
Brake Equipment

Brake Lever
Brake Lever Spring
Brake Lever Bracket
Brake Lever Shoe
Brake Lever Pin
Brake Lever Shoe Lining

Extension Tracks

Left Track Bracket
Right Track Bracket
Left Extension Track
Extension Track Screws
Extension Track Washers
Right Extension Track





ONE FACE, ONE SIZE

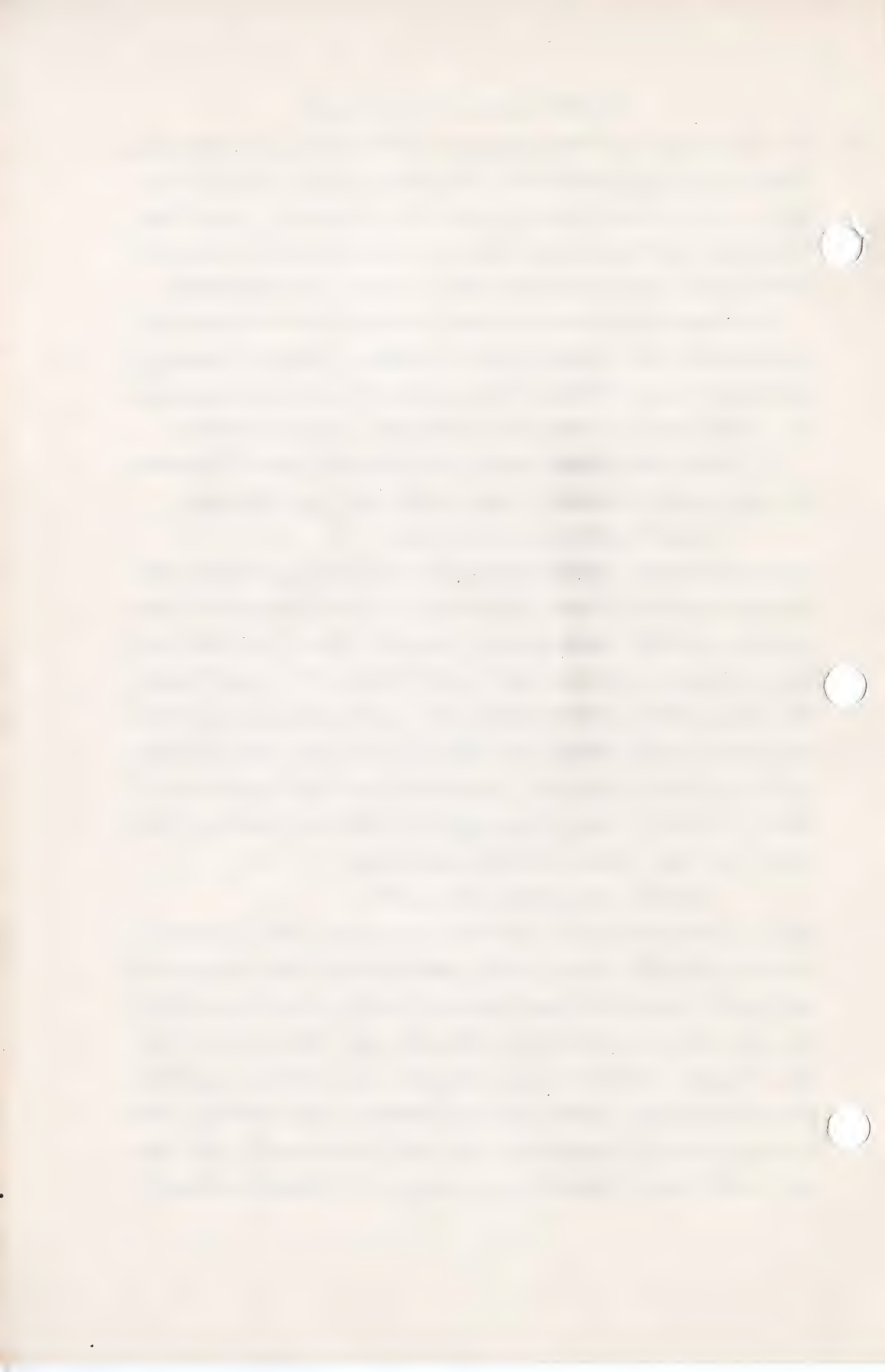
✧ The beauty of belonging to APA is that everyone can ride his typographic hobby, whatever it is, in whatever degree, and in whatever way suits him—printing, journalism, old types, flowers, paper, history, collecting, picnic, etc., etc. Four items a year, or equivalent, and no recriminations.

For those amateurs who want to test their technical skill a committee on awards offers to class a group of printing specimens as qualifying their producer to be a journeyman or a craftsman or a master craftsman, with certificate.

To print well requires care and informed taste. Whatever the equipment, care and taste make the big difference.

Careful presswork involves—
accurate register (feeding precisely to firm gage pins), even pressure over the form (make-ready and adjustment of impression screws), even inking over the form (little ink and firm pressure, with a 'color' proof beside the press during the run), rollers just touching the type (adjustments with expansion trucks or tape on the roller tracks), firm packing (oiled tympan paper and pressboard, or kraft paper and a hard notebook cover), clean type, brushed with solvent after every use and wiped, kerosene preferred.

Careful composition involves—
fairly close spacing (4- or 3-to-em spaces, rarely more, 5-to-em preferable to en space), avoidance of very narrow or very wide measure (about seven to twelve words to a line), one or a few sizes of type and only one face, except for a few display points, ample margins all around, optically placed type page, most space at bottom, 2-pt. leading with as much as 6-pt. for modern face (solid only rarely and then only with long descenders), paragraph indentions usually



one em (two with open ledding), hair space before : ; ! ? (unless on a wide body), no extra spacing after a period (but a hair additional after ! and ?), openings of sections in caps not indented (or other signal to aid the eye).

These details of care will do wonders; and they are possible to anyone even with the simplest equipment. Furthermore, if careful work procedures (such as keeping the floor clean) are made habitual, a general competence will lead to a sense of control which will show up subtly in printing.

As for Informed Taste, less definiteness can be offered. The adjective 'informed' is important. Being 'informed' is knowing what has been done during the centuries and paying attention to how expert printers work. No one style is best. Suitability to the matter being offered to users is the guide. Period styles are challenging to work out, experiments are always interesting if directed to a definite objective, and it is possible, and readability of a congenial sort is always the ultimate consideration.

An ample font of 12-pt., for example, in a standard face is a workable minimum. A few flowers and rules will add flexibility. As money turns up, italics and small caps can be laid in, and then more sizes of the same face. Later is time enough for titlings and another face. Except for big shops and collectors, two or three faces are sufficient.

Updike's 'Printing Types' is a bible for serious printers. Printing periodicals and typefounders' specimen books are good education. These and many more helps are available in most libraries. And talking with fellow printers is jolly. The APA bundles are full of interest and pointers.

With care and informed taste one can make his work in the shop highly rewarding to everyone. ✓

✧ An attempt to show that one face and one size can be enough. Three hundred copies. Warren's Olde Style paper, Ward Schori's ink, 14-pt. Bembo from Chicago Typefounders. Emerson G. Wulling, Sumac Press, 613 North 22 Street, La Crosse, Wisconsin. Counterblasts welcome.



Handy Rules for Hobby Printers

Don't use no double negatives.

Make each pronoun agree with their antecedent.

Join clauses good, like a conjunction should.

About them disconnected sentence fragments.

When dangling, watch your participles.

Verbs has to agree with their subjects.

Just between you and I, case is important.

Don't write run on sentences they are hard to read.

Don't use commas, which aren't needed.

Try to not ever split infinitives.

Its always important to use apostrophe's right.

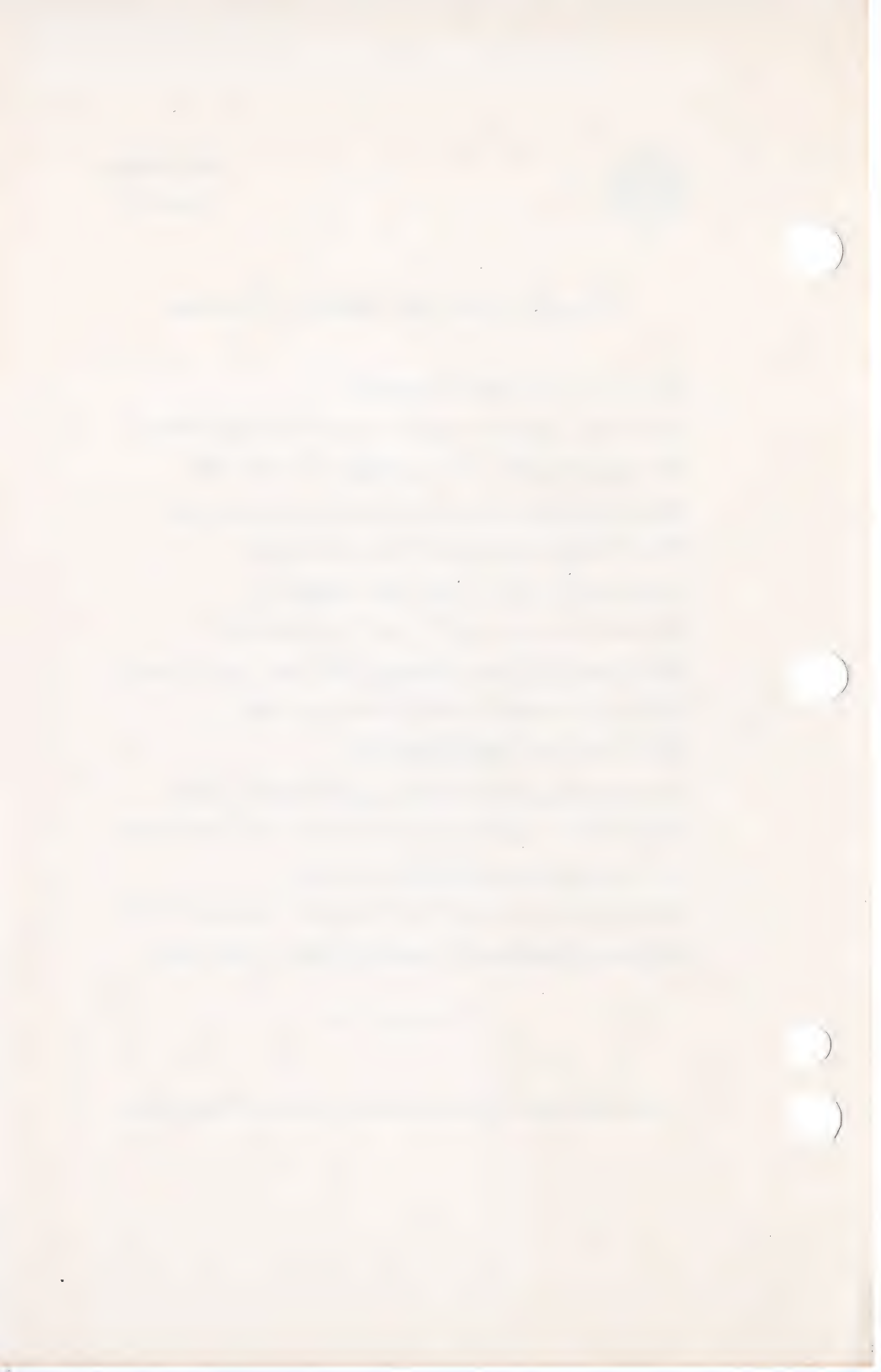
Proofread to make sure you haven't any words out.

Correkt speling is absalutly esential.

A preposition is a bad word to end a sentence with.

All generalizations are usually false all the time.





Type Has "Personality"

by Richard L. Hopkins—APA 226

Putting words into type and onto the page has come to be an end within itself for many printing hobbyists. Through use of many ultra-fancy, or "antique" types and ornaments, the message is obscured by preoccupying the reader with the distinctiveness of the printed piece. The end of conveying the message legibly is many times left unattended.

Great variety in size and type styles are mistakenly considered the most important aspects in producing a distinctive printed piece; the elements which should receive the greatest attention are completely disregarded. These include the all-important factors of white space, good layout, proper type sizing, type harmony and coordination with other elements in the printed piece, such as illustrations and borders.

The hobbyist, as a designer of a printed piece, must acquire a thorough familiarity with all display and text faces at his command and must develop an appreciation of what is called the "personality" and "feel" of each of them. On this he should base his choice of faces to be used.

White space, one of the most effective workers for a printer, often is non-existent in his productions. Calling attention to a line of type is most easily accomplished when it has "air" all around. Its effect is confused and reduced by intermingling other lines of type, ornaments and borders. If there is no real need for a border or an ornament in the piece, then why not leave it out?

In a well-designed printed piece, the good aspects overlap and are interdependent. For instance, achieving effective white space involves good type size selection, line and word spacing, and a good layout to start with. Extremely large and extremely small faces do not go well together. The printer should take care in choosing his type sizes. If lines of type are leaded out, then word spacing should be greater in the individual lines.

The importance of white space is to be recognized; however, it is not the end either—legibility is the end the printer seeks. It is self-defeating to set a copy block in 8 point type, set solid, just to have more white space around it. It would be much better to rearrange the layout to allow for wider lines, leading between the lines, or possibly larger body type. To give any composition, or portion thereof, the effect of being crowded detracts from legibility.

Actual surveys have found legibility reduced when lines of type are set in all caps, caps and small caps, sans serifs, italics, or fancy faces. Surprisingly enough, the most legible typeface, according to one survey, was a medium-weight, square-serif face such as Stymie, which is used extensively in mail-order catalogs. Century, Caslon, Garamond, and other long-standing popular faces are the best bet for legibility, for they have been proven through long and continued popularity.

Components of the layout should be considered too. If there is a very light hairline illustration or ornament, it should not be overpowered by a boldface type. A tall, narrow form is more fitting for condensed versions of typefaces; equally so, an expanded face is best suited for a wide form.

The many variations and/or tonal qualities which can be achieved by varying typefaces in a single layout are amazing. But great care and taste must be used when combining these qualities. The printer must realize that the size and type selected may either invite or repel the reader. All types have their own characteristics—masculine or feminine, bold or delectate, slow-moving or fast-moving, artistic or formal, ecclesiastical . . . Characteristics of modern types are diametrically opposed to those of oldstyle faces, therefore, should never be intermixed. Examples are Bodoni with Garamond, Stymie with Caslon, or Spartan with Goudy Oldstyle. Type faces which have great individuality (such as antique faces) should be used sparingly; the frequent re-occurrence of a distinctive type style in a form reduces its effectiveness.

Observing good productions and actually combining types into forms which please the eye are two of the best ways to gain insight into what good type combinations are. Regardless of how well established "standards" for composition may become, a typographer who is well acquainted with his fonts and their characteristics may purposely violate a rule and achieve great success.

Thus, good typography (or bad) is simply a matter of taste. It is accomplished over many years of experience and study. The more that's discovered about type personalities, the more rewarding the results will be when these personalities are blended. ■

BACK NEAR the turn of the century, a popular magazine in America was THE CENTURY. Its publisher was aware of typographic considerations and was not completely happy with the "modernized" Caslon face in use for text composition. Thus, with little fanfare, the face was replaced in November 1895.

This statement appeared in a December editorial:

"We... trust that our readers were pleasantly affected by the appearance of the November pages of THE CENTURY

when the new type was put into use for the first time... we hope our readers like the change; we hope they find the new type clearer and more elegant."

APPARENTLY readers did like the face—and printers too—for although the magazine has since departed, its name is preserved by the Century series of types, inspired by the face introduced in 1895.

THE CENTURY was printed by Theo. L. DeVinne & Co., a firm with an outstanding reputation and a most learned printer and owner. DeVinne had collaborated with the famous type designer Linn Boyd Benton on the styling of the new face.

Displeased with current styles of types available for magazines and books, DeVinne experimented with the thickening of hairlines. He also experimented with the x-height of letters. Thus, he brought into being one of the

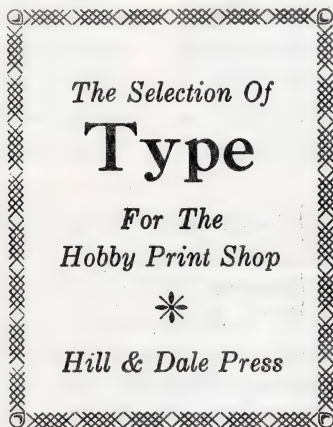
first "for the purpose" types, a forerunner of so-called "legibility" faces.

L. B. Benton's son, Morris, experimented with this original face, and came up with Century Expanded in 1902, proportioning the face so it would look nicely when used in two-

column pages of narrow measure. Because of its acceptance, he was able to expand the face into a complete family.

EVEN after 64 years, Century Expanded is a very popular face—especially with hobbyists. And rightfully so, for it was one of the first attempts to eliminate too-thin hairlines to facilitate presswork. More importantly, it was designed primarily for ease of reading when used in massive composition.

A better reason for its popularity among hobby printers is its availability. Still offered by those who introduced it in 1902, American Type Founders, it also can be found in nearly any type



catalog, for it is also available for Monotype casters, as well as for Linotype slug composition.

CENTURY is unpretentious—it makes no effort to add esthetic values to the printed page. Thus, the face can be used for the widest range of subjects with little cause for worry about such a thing as type face “suitability.”

Indeed, Century Expanded is rightfully a most popular and

preferred face among hobbyists and professionals alike.

INLAND PRINTER was quite perceptive in its review of the new face when it commented in 1903 that “Century Expanded roman and italic...show a dignity and strength that will cause them to be welcomed by the discerning printer who will readily perceive in these faces the widest range of adaptability.”

The article above was written and printed by Richard L. Hopkins, 95 Mitchel Avenue, East Meadow, N. Y. 11554, as a contribution to Chuckwagon Charley's "My Favorite Type" bundle for APA. Type used is 10 pt. Century Expanded—an example of how the face stands up. Made in 1955 by Detroit Type Founders, it has suffered much abuse.



LAYOUT OF CALIFORNIA JOB CASE

ff		fl	5-EM	4-EM	, k		e										1	2	3	4	5	6	7	8	\$		Æ	£	æ	œ			
j		b	c	d			h										i		s		f g		ff 9		A		B C		D E		F G		
?																						fi 0		H		I K		L M		N O			
!		l		m		n		o										y		p w ,		EN GUARDS		P		Q R		S T		V W			
x		v		u		t		a										r		; :		2-EM AND 3-EM GUARDS		X		Y Z		J U		& ff			
q								3-EM SPACES												.													

This is the standard type case for the printer. It fits like a drawer into a stand or cabinet. It is arranged to contain both the capitals and lower case letters, but is without boxes for the small caps. It will be observed that the capital letters are in regular order in the case with the exception of J and U. It is interesting to note that these two letters were the last to be added to the alphabet, and hence were simply placed at the last of the alphabet in the case. Rapid hand composition requires knowing the "lay of the case".

Submitted as a contribution to the A.P.A. Bundle and Printer's Manual by



ARTHUR F. McCLURE, A.P.A. No 200
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The Duties of the Corrector of the Press

PROOF-READING is one of the most important steps in the preparation of any printed piece the purpose of which is to convey a written message. The proof-reader's duty is to assure that the copy is presented in its most readable form, free not only from typos, but also from errors in grammar, spelling, punctuation, and construction. To do this requires a sharp eye; a good, comprehensive dictionary and a good style manual are also quite useful.

I have found that the best way to approach the task of proof-reading is to take it in easy steps. First, read it quickly for sense, marking anything that doesn't seem right. Then, with your dictionary handy, re-read it carefully, marking typos and other mistakes as you find them. Finally, if typed or written copy was used, the proof should be read against it for accuracy. If the copy is your own, it should also be read by someone acquainted with the principles outlined above and unfamiliar with the copy. This assures an impartial reading.

It seems that recently proof-reading has declined in importance. Historically, the reverse was true: the proof-reader, called the corrector of the press, was ranked in importance with the author and the master printer. He was frequently a noted scholar, for not only did the presses require learned correctors; the scholars themselves benefited from the association by the enhancing of their reputations. ♣ ♣ Go thou and do likewise.

Declaimed in 10 point Goudy Oldstyle by Bob Oldham

and the ...

... the ...

... the ...

... the ...

BLIND EMBOSSING

Blind Embossing, which is raised printing without ink, is considered expensive to buy and hard to do. This is because of the requirement of a die. The die is generally a reverse engraving which is a purchased item. A "force" or male die must also be made using Plaster of Paris or old phonograph records. Either of these is messy and time consuming.

This is now not necessary. Modern, Space Age, technology has brought it within the means and equipment of the hobby printer. Glance up again at the heading of this page. It was done in just such a printery as yours.

As for materials, besides a standard letterpress you need a brayer. Also you will need the essentials of the Virkotype process. Remove the rollers from the press and go to work.

Set and lock up the copy to be embossed. Put it in the press and ink with the brayer. Set gauge pins to print in the usual manner. When all is OK and ready, run a number (at least 12) on smooth, hard finish tissue or onion skin. Dust each with a gloss thermograph powder, and heat to raise the letters. When finished printing these, wash and distribute the type.

BLIND EMBOSSING

Now lock up a piece of "Ti-Pi" rubber tint block in place of the type form. A block slightly larger than the type is fine, or if larger use it don't cut.

Select six of the thermographed tissues with the highest raised letters. Collate carefully such that each impression adds accurately to what is to be the male die. By feeding to gauge pins and a judicious application of celophane tape, all will hold firm.

You now have your press set up to do the blind embossing. A set up such as this will last for many hundreds of impressions. If it wears you use one or more of the extras originally made.

All types of paper can be embossed by this method. Experimentation with the materials is easy and you will soon perfect the technique.

Handset in 12 point Garamont as designed by
Frederic W. Goudy for Monotype. Machined on
an Old Series 10 X 15 C & P foot-powered press.
Printed for fun by Benjamin B. Bullwinkle at
THE TWOMBLY PRESS.



FEEDING A HAND PRESS

IN ALL the literature of hobby printing, I have never found anything about how to feed a hand press. There may be such a discussion somewhere, but I have not seen it. The problem is that a third hand is needed, and any procedure that I have seen using two hands is awkward and slow.

Recently, I came upon a cycle of movements that appears to improve speed on any job on which it can be used, although it will require some practice.

Feed a sheet in and close the press, using the left hand on the lever. While doing this, pick up the next sheet between the thumb and forefinger of the right hand. Then transfer the sheet to a position between the back of the forefinger and the bottom of the middle finger. Or you may find it handier to pick the sheet up directly with the forefinger and middle finger. In either case, the thumb and lower side of the forefinger will be left free.

By now the press will be open, and you can slide the new sheet directly on top of the one just printed. Next, grasp the printed sheet between the thumb and forefinger and pull it out. The new sheet will drop onto the lower gauge pins, but will probably not contact the pin at the left side.

If it is not practical to slide it against the side pin before pulling the first sheet out, it can be done by a quick motion just afterward. In either case, you have fed in the new sheet with one less motion than usual, and your right hand was working while the press was being closed and opened, a period when it would normally be idle. With practice, this will mean an increase in speed.

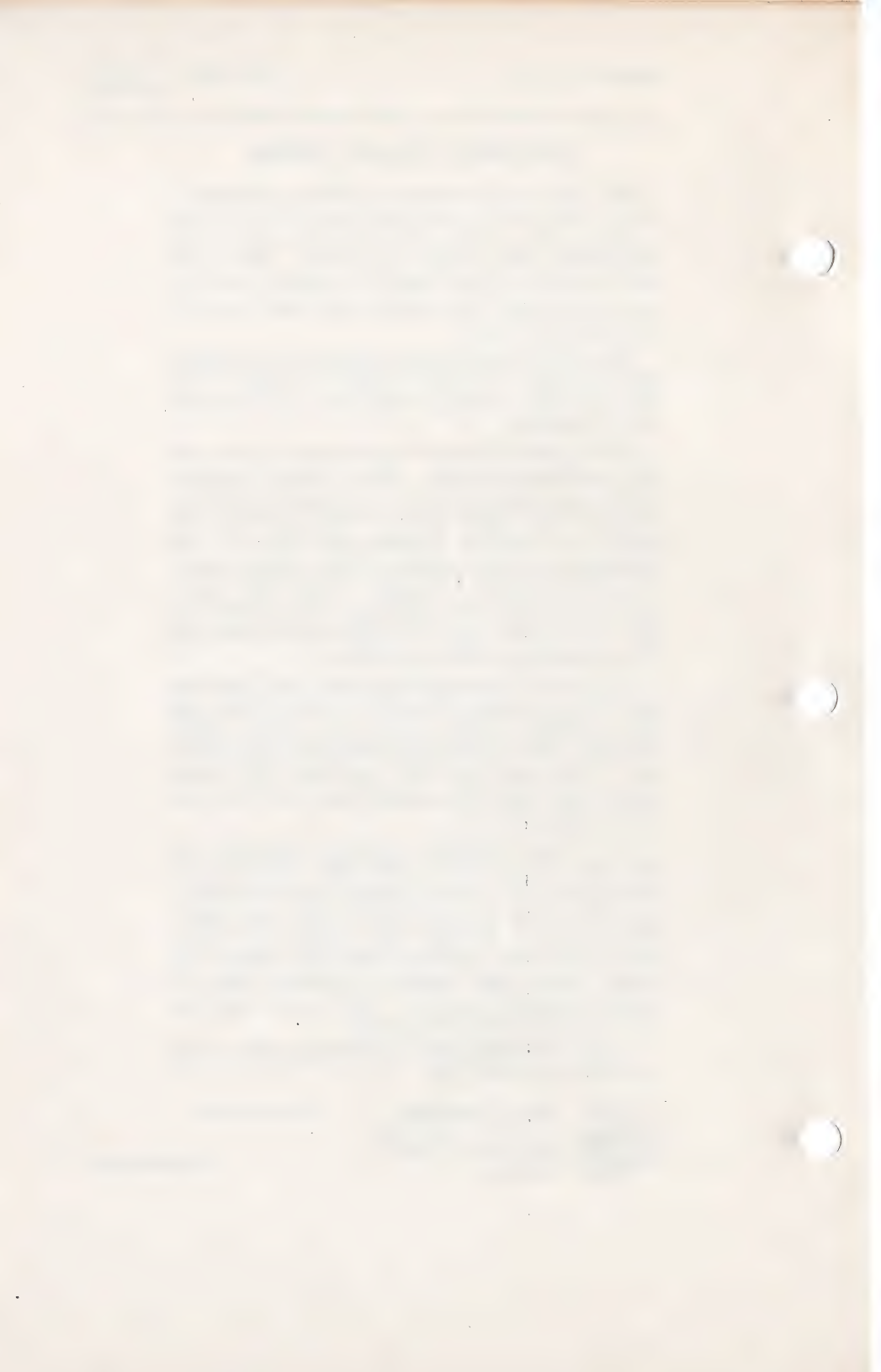
I shall be interested in hearing from any member who tries this.



Orel Z. Burdick,
1223 W. Hile Rd.,
Muskegon, Mich.
49441.

January 7, 1967.

APA Manual





WASH-UP OF TYPE AND PRESS

THE business of washing off the ink remaining on the type and on the press after the job has been printed is admittedly not nearly so enjoyable as the printing itself, but it is important in avoiding trouble on future work. The few minutes required to do a thorough job are well worth the effort.

As soon as the form is removed from the press it should be laid on a smooth surface and wiped with a *dry* cloth to remove as much ink as possible. Use of a solvent at this point tends to carry ink between the pieces of type and to fill the counters. After the form has been wiped clean as possible, all ink still remaining in crevices can be completely removed by brushing the type gently with a soft type brush that holds a small amount of type wash, naptha, or similar solvent. All excess of solvent should then be wiped off with a dry cloth, and the type will be ready to distribute, clean as new. The time required to do a careful job is only a minute, and the type will have no ink-filled counters to mar future work, no ink-encrusted shoulders to hamper composition, no need for costly and time-consuming strong washes.

The press and rollers will likewise do their best work only if they have been carefully cleaned after use. A simple way to wash up the press is to add a small amount of number 1 fuel oil or similar solvent to the ink disc and allow the rollers to mix it well

with the ink. A sheet of newspaper is then laid on the ink disc and the rollers run over it several times. This procedure, repeated three or four times, will be effective in removing most of the ink, and wiping the disc and rollers with a clean cloth moistened with solvent will complete the job.

Unless one is absolutely certain of the slow drying properties of the ink, it is poor practice to leave the press inked for a long time. In an emergency it is practical to run a quarter ounce or so of oil on the ink disc and work it in with the rollers, to retard the drying until the ink can be thoroughly cleaned off. Dried ink is difficult to remove from the press; it can be impossible to remove from rollers. A skin of hard ink will destroy the "tack" of the rollers, decreasing their ability to transfer ink to the type.

Dispose of all solvent-soaked rags and papers at once! They are fire hazards!



COLOR-CODED SPACES

SPACES are among the most troublesome pieces of printing equipment to keep in their places! Not the big fat em (mut) quads or the fairly obese en (nut) quads, but those 3-, 4-, or 5-to-em spaces, which are the most frequently used and the hardest to sort back into their proper compartments. It takes a sharp and well-trained eye to differentiate unfailingly, for example, between 10 point 4-to-em and 10 point 5-to-em spaces.

An affluent printer may well choose to dump the offending mixture of spaces into the hell-box and buy new spaces for his fonts, but such extravagance is uncommonly seen among non-commercial shops. It is easier on the wallet to make the old spaces do, even if they are exasperating to use.

One simple answer to the problem is color-coding the difficult spaces before they become mixed. The dye solution need be nothing more than colored ink thinned with a little benzol or naptha. The spaces are soaked in the dye solution for a few minutes and then spread out on a piece of window screen to dry thoroughly.

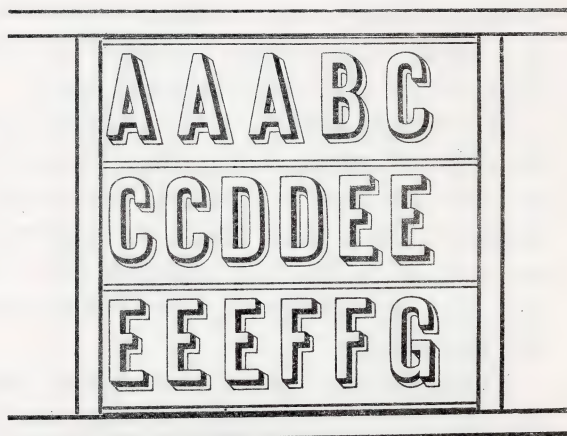
I have found it practical to dye all 3-to-em spaces red and all 5-to-em green. All the other sizes can be readily identified by their then obvious differences in thickness.

This system of identification is equally helpful in distributing a single line or an entire book. Savings in time will more than repay the effort.



STORAGE OF ODD FONTS

SHORT on type cases? Keeping a few older fonts that aren't used often? Set them upright in an old double cap case, with $\frac{3}{4}$ " high card stock strips between lines for dividers, leaving about $\frac{1}{4}$ " of space in each line to permit easy removal of single letters. Excess space at the top of each compartment may be filled up with additional strips. The lines of type are short enough that they will not fall over when a dozen or two characters are removed for use, and the friction of the divider strips holds the spaces for replacing the type after use. A cardboard cover on each half of the case will keep the type dust-free.

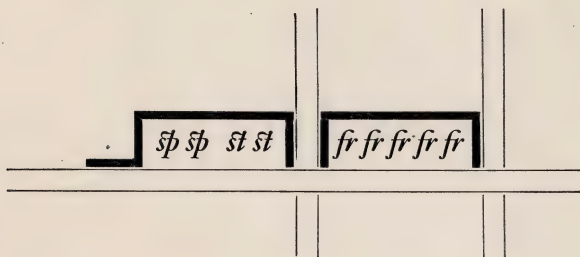


This method is best suited for fonts of 14 point to 36 point. 48 point and larger types can be better accommodated in an old job case without partitions, using long reglets between the lines.

*The Sad Case of the**Forgotten Swash Letters*

The collector of old types is well aware of the fact that few printers make use of those interesting swash letters, ligatures, and other variants that often bring life and charm to an otherwise mundane type. He finds them covered with dust in the spare compartments of the case, often new, never inked — laid and forgotten by a compositor now long gone.

With a bit of forethought these fugitives can be kept in sight and ready for use. They are separated from their commoner cousins by a piece of card stock fitted into a corner of the regular compartment and secured with Elmer's Glue. Size of this partition should preferably be such as to hold all of the special characters in an upright position, readily seen.



A few minutes spent in making partitions like these can save time in finding alternate characters, and will make the full potential of the type font more readily apparent.





The following article is taken in its entirety from the book *Typography, Layout and Advertising Production* (pages 28 and 29), written by Edwin H. Stuart and Grace Stuart Gardner. It is published by their typography studio, Edwin H. Stuart, Inc., in Pittsburgh, Pennsylvania. Seventh printing was in May, 1955.

COLOR

Its Effective Utilization

There are three major reasons for the use of color. First, color makes a printed piece more attractive and pleasing to the eye; therefore, it invites reading. Second, color makes illustrations more natural and life-like, and thus enlivens the page. Third, color affords an opportunity to reproduce the article, package of merchandise or whatever the subject in its true color.

All color has what is called "dimension." Blue and the related colors (green and violet—sometimes called cold colors) seem to give a sense of distance; they create an illusion of depth. They seem to recede and leave the black type more prominent. With red and the related colors, orange and yellow, you get the opposite effect—they seem to advance or move up closer. An initial letter in blue will seem to back away—and the paler the blue, the more this is so. The same initial letter printed in red will appear to stick out and protrude beyond the black letters.

The same is true with colored borders, and you should remember that the warm colors—red, orange and yellow—appear lar-

ger in a given area than the cold colors do, so it's well to use the warm with discretion.

White paper has no dimension, while black type is all dimension. Because of this, it is often advantageous to use a second color to give life and tone to contrast it as the need may be.

In using color on tinted or colored papers, the visibility of colors in combination is of serious importance. The relative visibility of colors on paper is as follows.

1. Black on yellow	8. White on red
2. Green on white	9. White on green
3. Red on white	10. White on black
4. Blue on white	11. Red on yellow
5. White on blue	12. Green on red
6. Black on white	13. Red on green
7. Yellow on white	14. Blue on red

Black type on yellow or cream or ivory paper ranks five points higher than black on white. Observation will reveal that black on yellow, cream or ivory paper has greater visibility than black on white.

Never print type matter in red ink on green paper. That may sound ridiculous, but it is done every holiday season. Readability of any type matter is decreased when it is printed in any light color. Lay off using masses of type in blue, green, light brown, or purple. They invite your reader to strain his eyes and he'll file your work in his wastebasket in a hurry. Run your body type in black and save your color for initials or borders or for the art work.



Colophon

Types Used:

10 pt. Linotype Spartan M m
10 pt. Linotype Spartan Med. Itali
72 pt. ATF Century Bold
18 pt. ATF Ultra Bodoni Italic
8 pt. Linotype Corona

Press:

10 x 15 Heidelberg

Paper:

Hammermill 20 pound "Whippet"
Memeograph Bond.

Inks Used:

Heidelberg Halftone Black
Heidelberg Spectral Yellow
Heidelberg Special Brilliant Red
Heidelberg Chrysophane Blue



RICHARD L. HOPKINS

"The Meticulous Mackle Maker"

604 Clinton Ave. ▲ Morgantown, W. V.

THE ANCIENT ART OF MARBLING

IT IS NOT hard to do. The effects obtainable are interesting and varied. It adds the handtouch to bookcovers, end liners, greeting cards, stationery and poetry. You should try it at least once. Here are the "bits and pieces" and the "how to do it."

MATERIAL—

Colored printing inks or oil paints in tubes.
Kerosene

APPARATUS—

Cakepan, a little larger than the paper.
Muffin tin, a four or six holer.
Wood tongue depressors.
An old fork.
Lots of old newspapers.

PROCEDURE—

Step 1 - Place a small dab of ink in the muffin tin. Add kerosene, about half full, and stir with one of the tongue depressors. Repeat with different color in other muffin holes.

Step 2 - Cover bottom of cakepan with about one inch of water. Place cakepan and muffin tin side by side on a newspaper covered table. With the tongue depressors, drip three or four drops of the colors onto the water. When these have spread out, stir gently with the fork. Place a sheet of paper flat onto this surface, and immediately remove. Place on newspaper to dry.

Step 3 - When dry, stack the sheets and place under weights to flatten.

As is very apparent, the reverse of marbled paper is a great deal on the same order as the "back side of a mud fence." Because the colors are dissolved in kerosene, there is the tendency to stain through as this paper did. This is the reason why marbled papers are usually pasted down or tipped on. For greeting cards or poetry, the piece can be planned as a "French fold" and hide the back.

The paper used for this page was a 70 lb. offset book paper with a vellum finish. A different type paper would give other results. Sizing and finish have an influence on the effects produced. A certain amount of '*patient puttering*' will produce the desired results.

This contribution to the APA Manual,
was plagerized, laboriously handset, and
done into print by Ben Bullwinkle.



Printed for fun
At The Twombly Press.



GLOSSARY

Alterations

Changes made by the customer, through no fault of the printer, after type has been set. Alterations are a legitimate additional charge by the printer.

Ascenders

The lines of lower case type which extend above the body such as the b, d, f, h, etc.

Bullets

Series of large dots.

Composition

General terms for typeset material. Especially body type and head lines.

Decenders

The lines of lower case type which extend below the body, such as g, j, p, q and y.

Folio

Page numbers. Right hand pages always have odd numbers.

Font

An assortment of type of all one size, face and style.

Furniture

Pieces of wood or metal used to fill up space in locking up type and engravings for a letter-press form. Also for large blank spaces in a form.

Galley Proof

Proof of type as it comes off the typesetting machine, not made into page form, but set in long, single column form, without leading.

Initial Letters

Large letter of first word of an article or story.

Justify

To adjust spacing in a line, between words, so that all lines are equally long. This is done automatically on Linotype and Monotype machines.

Keyline

The paste-up of type in position for the lithographic plate camera.

Leaders

Dots or dashes leading to other type at end of the line or other parts of the copy.

Elipses

A series of periods (mostly three) indicating that some reading material has been left out.

Leading

Lead strips of metal or cardboard used to create space between lines of type. Two-point leading is $2/72$ s of an inch.

Letterspace

The space between letters—usually in display type, headlines, etc. Also used to fill space in necessarily wide spaced lines when put between letters in a word. Designated in points (12 points to a pica, 72 points to an inch.)

Line-up or Lock-up

Alignment of type, engravings and “furniture” in the chase for letterpress printing. In lithography, reproduction proofs of type are lined up on the “Keyline paste-up”.

Logotype

Name of company or product, often the trademark.

Measure

Width of a line of type, almost always indicated in picas. Engravers use inches or fractions of the inch.

Modern

Term used to describe type faces which began in the 18th century (such as Bodina) with flat serifs. Earlier faces, called Old Style or Transitional, had thicker “thin” lines than Modern, thinner stems, and rounded serifs.

To be continued next year. Lee O'Connor—372

Plastic Binding

A solid back comb rolled to make a cylinder of any thickness. Book is punched with slots along the binding side and plastic comb is inserted through the slots.

Plate Finish

A fine, smooth hard finish.

Point

A unit of type measurement—0.0138 of an inch—12 points to a pica—72 points to an inch.

Pop Test

A test of the bursting strength of paper while under pressure or stress.

Positive

A photographic image on paper, film or glass which exactly corresponds to the original subject in all details.

Press Proof

A finished proof taken on the press in one or more colors, after proper make-ready.

Primary Colors

In printing inks or pigments, yellow, red and blue.

Process Plates

Color plates, two or more used in combination with each other to produce other colors and shades. Usually involves the use of the four colors: yellow, red, blue and black.

Progressive Proofs

For color-process printing, the engraver prepares a set of proofs showing each color plate separately and then in combination, proofed in the proper rotation on the paper and inks specified by the printer. These progressive proofs are a necessary guide for the printer.

Reproduction Proofs

In composition, the proving up of a type form for photographic purposes.

To be continued next year. Lee O'Connor—372

Machine set in 10 pt. Monotype Century Expanded—22 picas wide

Negative

A photographic image of originals on paper, film or glass in reverse from those of the original copy.

Nickeltype

An electrotype on which the first deposit is of nickel and the remainder of the shell is copper. Commonly called "steelfaced."

Nonpareil

A unit of measure, (one-half of a pica), six points.

Offset

When the ink of a freshly printed sheet rubs off or marks the sheet on top of it.

Offset Paper

A paper especially manufactured for use on offset and lithographic presses. May be used also for letterpress printing.

Opaque

(a) In photoengraving, to paint out areas on negative that are not wanted on the paper. (b) In paper, not permitting passage of light, in contrast to transparent.

Overhang Cover

A cover larger in size than the enclosed pages.

Patent Base

Base made of metal, usually steel or magnesium, on which electrotypes are mounted by means of clamps or hooks.

Pattern Plate

The engraving or electrotype plate or combination of plates used for molding electrotypes.

Pi

Type mixed and in an unusable condition. Either on galley or page form; usually through careless and improper handling.

Pica

The standard for measuring type—approximately 1/6 of an inch.

Books

For the Private Printer

Compiled by William Pease

This is a list of the books that I have found most helpful in my own printing. Unless otherwise indicated the books are in print.

John Ryder. *Printing for Pleasure.*

Boston: Charles T. Branford Co., 1955.

Originally published in England. Although slanted toward the English amateur printer, no serious American amateur should be without this.

Glen Cleeton. *General Printing.*

Bloomington, Ill.: McKnight & McKnight, 1953.

In my opinion this is by far the best textbook on elementary printing. Covers composition, presswork, everything. Copiously and well illustrated.

W. Turner Berry. *The Encyclopædia of Type Faces.* Second edition. N.Y.: Pitman, 1958.

The most complete work of its kind.

Daniel B. Updike. *Printing Types: their History, Forms, and Use—a Study in Survivals.*

Third edition. Cambridge, Mass.: Harvard University Press, 1962. Two volumes.

The classic work on the subject.

Thomas Rae. *The Book of the Private Press.*

Greenock, Scotland: Signet Press, 1958.

An international directory of private printers giving names, addresses, type of press used, principal type faces, productions. Invaluable. Out of print.

Oldrich Hlavsa. *A Book of Type and Design.*

Second edition. N.Y.: Tudor, 1960.

A very handsome type face book, imaginatively arranged, with much historical and technical information.

Private Press Books, 1959—.

Ed. by Roderick Cave and Thomas Rae. Private Libraries Assoc., forty-one Cuckoo Hill Road, Pinner (Middlesex), England.

An annual publication in three parts: I. an essay on current private press activity, II. private press publications of the year, III. works about private presses published during the year. Essential.

(To be continued.)

Printed by Bill & Lydia Pease on their 1871 Albion hand-press at 26 Lanark Road, Chapel Hill, North Carolina.

*The types are Centaur and Arrighi; the paper is
mold-made Golden Hind,
printed damp.*



Listing of Type Foundries

Research through reading trade journals and writing for catalogs over several years has brought me many type catalogs, several of which I have used. I have tried to make a complete and informative list of them below. Listed are:

- (1) Foundry name and address
- (2) Date or number of catalog consulted
- (3) The approximate number of faces shown to indicate extensiveness of offerings
- (4) The founder's stated or implied quality of metal used for casting
- (5) A comparison of font size and price. The standard 12 pt. Century Schoolbook was used for comparison wherever possible.

I guarantee none of this information. I only hope it will be helpful.

ACME TYPE FOUNDRY, 732 S. Federal St., Chicago, Ill. 60605; Catalog No. 10 (c. 1960) lists 278 faces. "Cast true-to-height and shoulder from copper-mixed genuine foundry metal." 12 pt. Century Schoolbook, 24A 47a, \$8.70.

AMERICAN TYPE FOUNDERS, Elizabeth, N. J.; distributors in major cities, 184 faces listed in January 1960 catalog. "ATF type is the best quality foundry type available." 12 pt. Century Schoolbook, 16A 32a, \$10.66.

AMERICAN WOOD TYPE MANUFACTURING Co., 42-25 Ninth St., Long Island City 1, New York; 104 faces listed for foundry type, 206 listed for "metal" type in 1961-62 catalog. Catalog implies that "foundry" is foundry metal formula, "metal" is Monotype formula. 12 pt. Century Schoolbook (foundry) 24A 47a, \$9.50; 12 pt. Century Schoolbook (metal), 24A 47a, \$7.55.

AMSTERDAM CONTINENTAL TYPES and Graphic Equipment Inc., 276 Park Ave. South, New York 10, N. Y.; 147 faces listed in folder of Feb. 15, 1963. Handles imports from 14 European countries, usually stocked in New York. No statement of type metal. 12 pt. Egizo Roman (closest thing to Century), 20A 40a, \$16.60.

BALTIMORE TYPE FOUNDRY, 15 South Frederick St., Baltimore 2, Md.; 189 faces listed in June 1962 catalog. "Six to 12 point type with star preceding listing are made from a special metal formula, which, while not as hard as standard foundry metal, has been giving satisfactory service over a long period; all other hardest foundry metal." 12 pt. Century Schoolbook, 24A 47a, \$8.70.

BARCO TYPE FOUNDRY, 64 Wagner St., Northlake, Ill.; 180 faces listed in undated catalog (c. 1964). "Six to 12 point, hard metal, 14-36 point, extra hard foundry metal; 48-72 point, hard foundry metal." 12 pt. Century Schoolbook, 24A 47a, \$8.60.

BAUER ALPHABETS, Inc., 235-247 East 45th St., New York 17, N. Y.; 92 faces listed in current price list. Faces imported from Germany. "We at Bauer have always sought out the world's finest type designers and have given final cutting and casting the meticulous care which has been a tradition of Bauer for more than 120 years." No price listings.

CARDINAL TYPE SERVICE, 49 W. 19th St., New York 11, N. Y.; "Ludlow for the trade," 54 Ludlow faces shown including reverse faces. Lines up to 22½ picas, 50c per line.

CARROLL, JOHN S., Box 2701 W. Ocean View Branch, Miami Beach, Fla. 33140; Occasional revival of antique faces, announced through private mailing of "Type News."

CHICAGO, TYPEFOUNDERS OF (Neon Type Division) 1100 South Kostner Ave., Chicago 24, Ill.; over 1000 faces listed, many manufactured by other foundries; handles imports from Amsterdam Continental Types, Stephenson Blake Foundry, others. "Neon types are foundry cast with foundry metal on foundry machines." 12 pt. Century Schoolbook, 15A 32a, \$9.50.

DETROIT TYPE FOUNDRY, 1959 East Jefferson Ave., Detroit 7, Mich.; 196 faces listed in Catalog 9. Monotype-cast type. 12 pt. Century Schoolbook, 24A 47a \$8.70.

DUNKER, ANDREW W., 833 N. Waterloo Ave., Jackson, Mich.; Occasional revival of antique faces announced through private mailing.

EMPIRE TYPE FOUNDRY, Delevan, N. Y.; 47 faces listed in June 1, 1962 catalog. "Type is cast from hard foundry type metal." 12 pt. Modern Roman 20A 80A, \$7.42.

KELSEY COMPANY, Meriden, Conn.; 39 faces listed under "Connecticut Type Foundry," 28 faces under "New England Type Foundry." Catalog implies Connecticut is "best quality foundry type available," while New England is Monotype cast with "hard foundry metal." Price list No. 64-B lists Connecticut—12 pt. Century "Roman," 16A 32a, \$11.25; New England—12 pt. "Centenary," 16A 32a, \$8.65.

LOS ANGELES TYPE FOUNDRY, 225 E. Pico Blvd., Los Angeles 15, Calif.; Catalog of February 1964 lists 240 faces. Apparently Monotype cast. Also handles other foundry products. 12 pt. Century Schoolbook, 25A 40a, \$9.85.

MACKENZIE & HARRIS, Inc., 659 Folsom St., San Francisco 7, Calif.; 189 faces listed in November, 1962 catalog. "Our battery of foundry typesetters turns out foundry type accurate in measurement, solid and hard, with a fine printing surface." 12 pt. Century Schoolbook, 20A 40a, \$7.80.

MISSOURI-CENTRAL TYPE FOUNDRY, Wichita Kan. 67201; 65 faces listed in 1964-65 catalog. "All of our type is cast on new style Thompson casters using hard foundry type metal." 12 pt. Century No. 20, 5-pound font, \$6.50.

QUAKER CITY TYPE FOUNDRY, P. O. Box 732, Havertown, Pa.; 71 faces listed in 1964 catalog. "Our type is cast from hard type metal on Monotype machines." Specialize in small fonts. 12 pt. Modern No. 8, 10A 20a, \$2.00. Five-pound font \$5.50.

STEPHENSON-BLAKE TYPE FOUNDRY, distributed by American Wood Type (see listing); 119 faces listed in 1961-62 catalog. "Type is guaranteed to be among the best made in the world." 12 pt. Modern No. 20, 16A 38a \$10.70.

TURNBAUGH SERVICE, Mounted Route, Mechanicsburg, Pa.; 60 faces listed in 1963 catalog. Monotype cast. Specializes in small fonts. 12 pt. Modern No. 8, 10A 20a, \$2.15; 10-pound font, \$13.50.

TYPEFOUNDERS, P. O. Box 11313, Phoenix 17, Ariz.; 38 faces listed in catalog 7, October 1962. "Foundry cast." Specializes in antique faces and ornaments. Limited number of current faces available. 12 pt. Century Schoolbook (no font size given), \$7.00.



APA MANUAL